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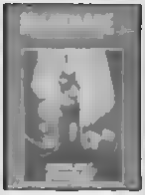

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see page 13!

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THE HOUSE OF HAMMER Volume 1, Number 4. Published monthly by General Book Distribution, Warner House, 135-141 Wardour Street, London W.1. Concept by Dez Skinn. *Copyright (c) G.B.D. 1976.* *Printed in Finland. Editorial contributions are invited—accompanied by an s.a.e., but the editor accepts no responsibility for unsolicited manuscripts, artwork or photographs.*

Printed in Finland

February 1977

Editorial

GREETINGS, fear-followers and welcome to our fabulous fourth issue. You've doubtless already noticed our fantastic competition announcement, so be sure not to miss the coupon entry form on page 13 (naturally) that could be your passport to two free weeks in that Romanian part of the globe once called Transylvania.

When sending in your competition entry to us, please post it separate to any letter of comment or order for magazines from our Bargain Basement or you may jeopardise your chance of winning by your entry ending up in the wrong department! But that's enough about the competition, you'll find everything else you want to know on page 13.

Thanks for all the questions and queries you've sent in to our **Hammer Answer Desk** about the history of horror films and stars, but I'm afraid we had to drop the column this time round to make room for our holiday-competition. Fear not, it will be back next issue!

This last month we've received several letters from readers saying they're having difficulty finding **HoH** at their usual newsagents. If this happens to you don't just thank him and leave, he may not have heard of the magazine and you could be the twelfth person to ask that day! So tell him about us, and get him to give us a call, or drop us a line. We'll have someone round to see him as soon as possible, because remember it's sales that keep a magazine going. No matter how good it may be, if the newsagent doesn't buy it, it won't be long before you won't be able to find it anywhere! So help yourselves by helping us. If you enjoy **HoH**, tell all your newsagents what they're missing — tell all your friends about us. Who knows one day you may see **HoH** in full colour throughout, with 100 pages every issue!

EDITOR

HAMMER HAPPENINGS

ON FILM . . .

★ Following on from the success of their previous Dennis Wheatley adaptations of **The Devil Rides Out** and **To The Devil A Daughter**, Hammer are now looking at Wheatley's "The Haunting Of Toby Jugg" for a new adaptation entitled **The Haunning**.

★ It seems Hammer are really taking over the world these days! Michael Carreras, the company's managing director, received a letter the other day from the **Festival Internacional de Cine Fantastico de Terror** (The International Festival of Fantasy and Horror Films). They hold the festival every year in Sitges, Spain, and this year they are exclusively devoting their "Retrospectiva" section to Hammer Films!

★ **Devil Bride For Dracula.** Following on from the success of **Legend of The Seven Golden Vampires**, India will be the exotic locale for this latest adventure of the arch-vampire who will play the role of Dracula. All we can reveal at this point is that the answer will be a terrific surprise!

IN PRINT . . .

★ Our next three illustrated film adaptations are **Twins of Evil** (with Peter Cushing), **Dracula—Prince of Darkness** (with Christopher Lee), and for a complete change of pace, **Moon Zero Two**—a Hammer science fiction thriller drawn by Paul Neary.

★ On the words side, we've a feature on female vampires of the cinema that not only makes great *reading*, but the pictures make pretty good viewing too! Then there's our article on Christopher Lee's foreign language films, our look at *all* the Hammer science fiction pictures—from **X The Unknown** and **The Quatermass Experiment** onwards, and our special Peter Cushing issue.

★ Following our popular **Texas Chainsaw Massacre** and **Night Of The Living Dead** recaps we're next looking at **The Crazies** (Romero's follow-up to **Living Dead**). This is a film with such pleasant touches as demented grannies stabbing soldiers with knitting needles (and missing the stunt-man's protective plate with the needle — "Hey look — real blood!").

SHRIEKS AND SPOOFS SUBSCRIPTION SECTION

HOUSE OF HAMMER

Every month HoH brings you 52 action packed pages of comic strips, features, news and views of the horror film world. Plus lots of rare never before seen pics of the world's most famous monsters and the men who created them. Subscribe now and you'll be sure of never having to worry about missing an issue of your bookstall. Only £5.46 for twelve blood curdling issues.

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12 issues for £5.46 including postage

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The subscription is for me a birthday present for a friend. Please send copies to

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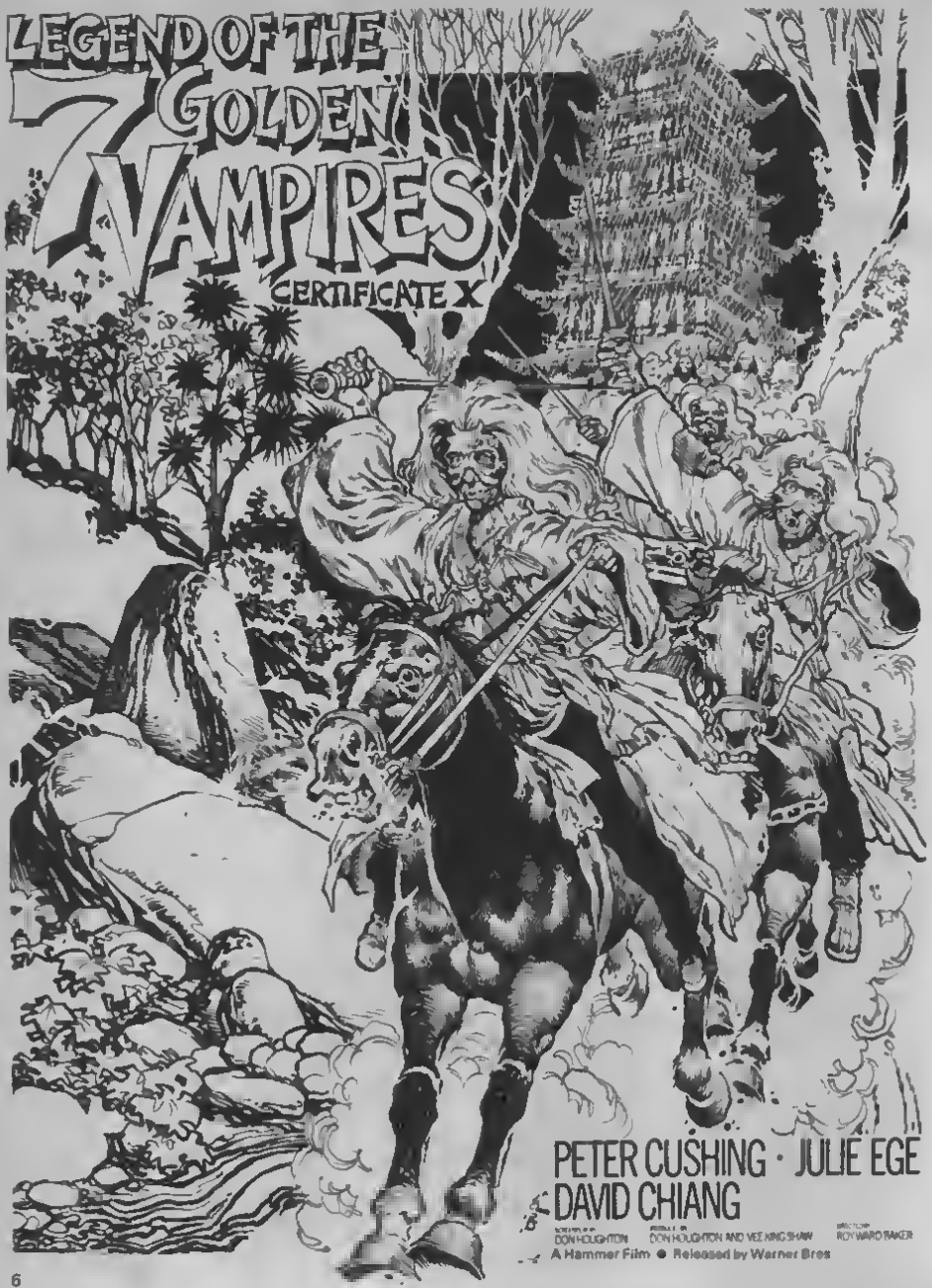
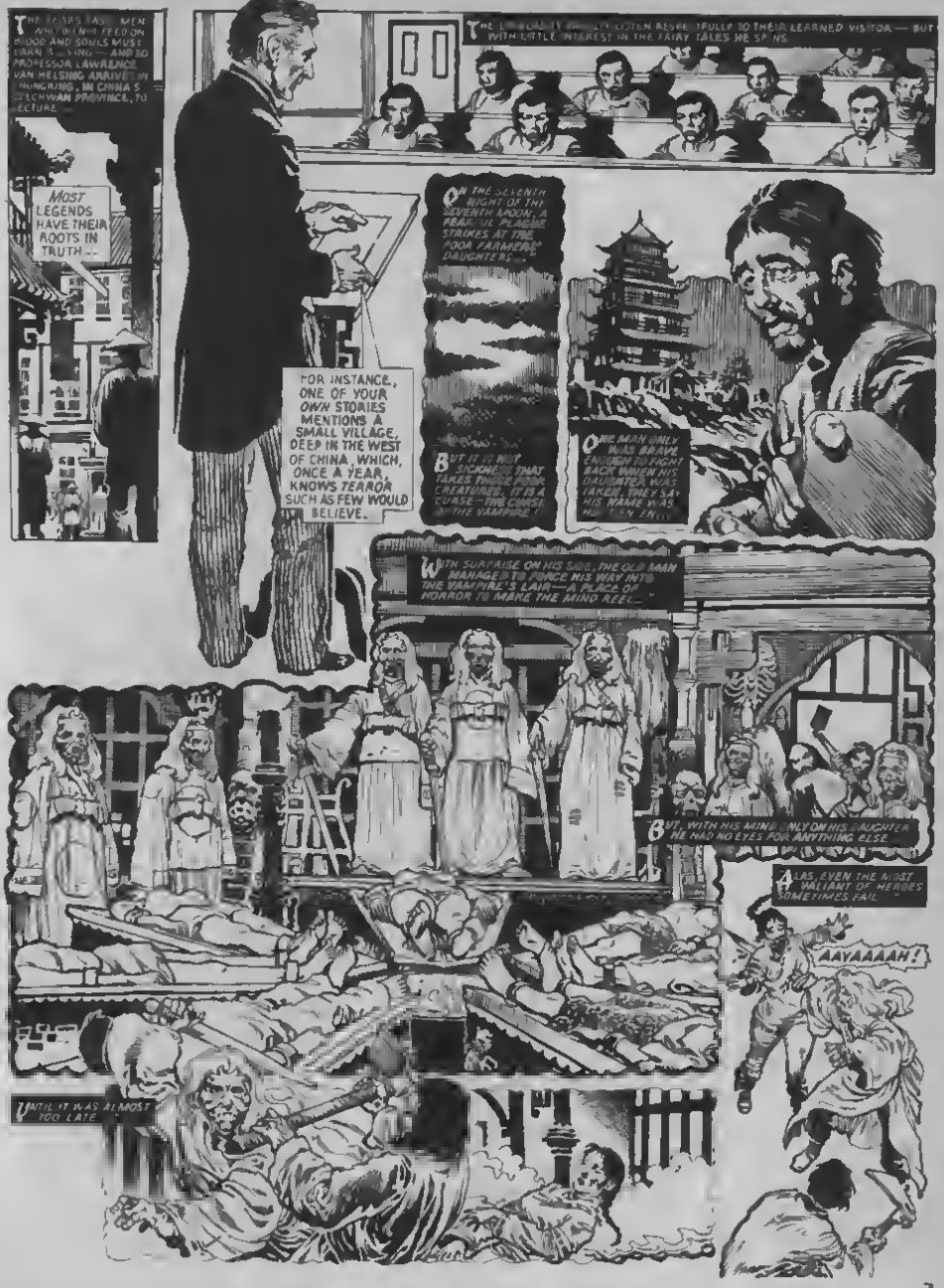
MAD MAGAZINE

[illegible] twelve sick, sniggering issues.

Prologue

A MAN OBSESSED CAN PERFORM GREAT WONDERS. KAH, THE PRIEST KNOWS THAT. FOR HE HAS WALKED 6000 MILES FROM HIS HOME IN CHINA TO TRANSYLVANIA. BUT THIS IS NO TRIBUTE TO HUMAN ENDURANCE. NO—RATHER TO THE POWERS OF EVIL
BUT NOW THE LONG, PAINFUL TREK IS OVER. HERE IN THIS ANCIENT, SLIME ENCRUSTED VAULT—HERE WILL HE FIND THE ONE WHO WILL GIVE HIM POWER!
UNABLE TO WAIT A SECOND LONGER, KAH DROPS TO HIS KNEES. HIDEOUS INCANTATIONS BUBBLING FROM HIS LIPS...
居王來吧!
AND, THOUGH SPOKEN IN ALIEN TONGUE THE WORDS HAVE THEIR EFFECT
ART BRIAN LEWIS
WORDS STEVE MOORE
WHO DARES DISTURB THE SLEEP OF DRACULA!?
KAH, MY LORD... HIGH PRIEST OF THE TEMPLE OF THE SEVEN GOLDEN VAMPIRES IN PING KUE!
THE IMAGE IS KAH...BUT THE SUBSTANCE IS DRACULA!
SEE AT LAST I WALK THE EARTH AGAIN! NOW MANKIND WILL TREMBLE WHEN THEY FIND THERE IS TRUTH IN
THE VAMPIRES SLEEP NOW! WITH YOUR AID...I CAN RESTORE THEM TO...
FOOL! DRACULA DOES NOT GIVE! HE TAKES!
AND HE SHALL TAKE YOUR BLOOD YOUR SOUL YOUR FORM!
KAH STRUGGLES, BUT HIS WORLD DISSOLVES INTO MIST—A MIST WHICH SAPS HIS VERY ESSENCE...
NO OOOOOOO...
AND WHEN THE MIST BEGINS TO CLEAR, ONLY ONE FIGURE REMAINS...

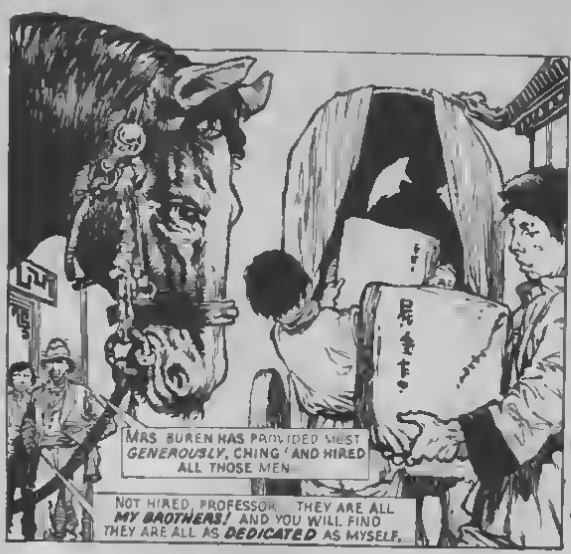

LEGEND OF THE
7 GOLDEN
VAMPIRES
CERTIFICATE X
PETER CUSHING · JULIE EGE
DAVID CHIANG
DON HOUGHTON
DON HOUGHTON AND VEE KING SHAW
ROY WARD BAKER
A Hammer Film ● Released by Warner Bros

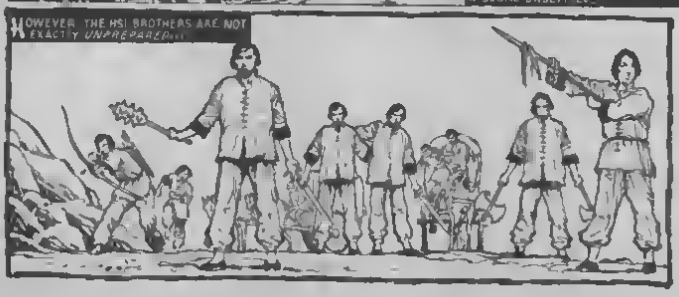

THE SHOPS BUSY MEN WHO DO NOT FEED ON BLOOD AND SOULS MUST EARN A LIVING — AND SO PROFESSOR LAWRENCE VAN HELSING ARRIVES IN HUNGKWING, IN CHINA'S SZECHWAN PROVINCE, TO LECTURE.
MOST LEGENDS HAVE THEIR ROOTS IN TRUTH...
THE LOCALITY WAS SO LISTEN BEAUTIFULLY TO THEIR LEARNED VISITOR — BUT WITH LITTLE INTEREST IN THE FAIRY TALES HE SPINS.
FOR INSTANCE, ONE OF YOUR OWN STORIES MENTIONS A SMALL VILLAGE, DEEP IN THE WEST OF CHINA, WHICH, ONCE A YEAR, KNOWS TEARDA SUCH AS FEW WOULD BELIEVE.
ON THE SEVENTH NIGHT OF THE SEVENTH MOON, A PEARLING PLAGUE STRIKES AT THE POOR FARMERS' DAUGHTERS...
BUT IT IS NOT SICKNESS THAT TAKES THESE FOUR CREATURES. IT IS A CURSE — THE CURSE OF THE VAMPIRE!
ONE MAN ONLY WAS BRAVE ENOUGH TO FOLLOW BACK WHERE HIS DAUGHTER WAS TAKEN. THEY SAY HIS NAME WAS HUANG-FEN...
WITH SURPRISE ON HIS SIDE, THE OLD MAN MANAGED TO FORCE HIS WAY INTO THE VAMPIRES' LAIR — A PLACE OF HORROR TO MAKE THE MIND REEL...
BUT, WITH HIS MIND ONLY ON HIS DAUGHTER HE HAD NO EYES FOR ANYTHING ELSE...
ALAS, EVEN THE MOST VALIANT OF HEROES SOMETIMES FAIL...
AAYAAAAH!
UNTIL IT WAS ALMOST TOO LATE...

GAAAGH!
BOIINNGG-NG-NG!
AND THE VAMPIRES—UNDEAD VICTIMS, CRAWLED FORTH...
—TO JOIN THEIR MASTERS IN THE PURSUIT!
FOR HE FOUND THE CREATURE'S INTO WEAK SPOT
BY THE TIME HE REACHED A MAYSURE WHERE HE COULD RUN NO FURTHER, WITH A SILENT PRAYER, HE HAMMERED THE MEDALLION TO THE ARMY BUDDHA'S FREEPING...
ONE TOUCH OF THE HOLY RELIC WAS ENOUGH...
AAAIIIEEEEE!
AND HIS PRAYER WAS ANSWERED!
AAAAAAAGH!
AND THE UNCLEAN HORROR WAS NO MORE!
BUT POOR BRAVE ANGLESON EM WAS NOT SURVIVE TO SAVOUR HIS

FROM MY REMINISCENCES... BELIEVE THIS LEGEND TO BE TRUE! SOMEWHERE, THE VILLAGE STILL EXISTS — AND IS STILL PLAGUED BY THE SIX REMAINING VAMPIRES...
THE LONDON AUDIENCE HAVE LISTENED TO DR. DRACULA'S TALE — NOW, FINALLY, THEIR PATIENCE RUNS OUT!
SIR, WE KNOW OF YOUR DEALINGS WITH THIS MADMAN, DRACULA... BUT CHINA IS A CIVILISED COUNTRY, NOT LIKE SUPERSTITION-RIDDLED TRANSYLVANIA! YOU CAN'T EXPECT US TO BELIEVE YOU!
AND VAN HELSING'S LECTURES COMES TO AN EARLY AND IGNOMINIOUS END!
BUT FOR VAN HELSING SOON LEFT AND A PARTY AT THE BRITISH CONSULATE PROVIDES OTHER INTERESTS — PARTICULARLY SHAPELY VANESSA BUREN...
BUT DANGER COMES UNBIDDEN — AND OFTEN IN THE MOST INNOCENT OF GUISES!
SO YOU'RE TRAVELLING THE WORLD ALONE ISN'T THAT RATHER DANGEROUS?
BUT DANGER IS WHAT MAKES LIFE INTERESTING! AND WHAT IS THERE TO FEAR HERE?
HONORABLE MADAM! GENERAL YANG RESPECTFULLY BEGS TO ESCORT YOU TO YOUR LODGINGS...
PLEASE INFORM THE GENERAL THAT MRS BUREN WAS JUST LEAVING — AND SHE ALREADY HAS AN ESCORT!
GENERAL YANG LISTENS IN OBVIOUS SILENCE TO THE REPRIMAND HE'S THE MOST MALEVOLENT MAN IN HONG KONG
MEANWHILE, PROFESSOR VAN HELSING RETURNS DESPONDENTLY TO HIS LODGINGS AND FINDS...
WHAT'S THAT — WHO'S THERE?
I ASK THE APOLOGIES FOR MY COUNTRYMEN'S ACTIONS THIS AFTERNOON — AND TO TELL YOU THAT SOME OF US BELIEVE YOUR STORY!
THE VILLAGE YOU SPOKE OF IS PING KUEI AND THE VAMPIRES STILL RULE IT. IT IS MY HOME VILLAGE — MY NAME IS HSI CHING...
'HSI CHING'? THEY'VE HSI TIEN-EN WAS...?
MY GRANDFATHER, MY BROTHERS AND I LEFT THE VILLAGE MANY YEARS AGO, SEARCHING FOR SOMEONE WHO COULD HELP US. YOU ARE THAT MAN
BUT I'M LEAVING FOR HONG KONG SOON... I COULDN'T CHANGE MY PLANS WITHOUT — FORGIVE ME... SOME PROOF OF YOUR STORY!
PROOF? BEHOLD, MEN, PROFESSOR. THE MEDALLION OF THE SEVENTH VAMPIRE OF PING KUEI!

ELSEWHERE, THE BACK OF A TOMB WALL IS SUDDENLY SHATTERED
WHAT THE DEVIL...?
GENERAL YANG REPEATS HIS INVITATION, MADAM! HOWEVER, YOU MAY STILL DECLINE... IF YOU WISH TO SEE MISTER VAN HELSING'S HEAD SEVERED FROM HIS NECK...!
THEN, EVEN AS LEYLAND'S DEFIANT ANSWER BURSTS FROM HIS LIPS...
I'LL SEE YOU IN HELL FIRST — WHA...?
AUUURGH!
RESCUE IS SWIFT AND SAVAGE!
AAAIIIEEEE!
THE NEWCOMERS GIVE NO SIGN OF THEIR INTENTIONS, SILENTLY, THEY LEAD LEYLAND AND VANESSA TO WAITING RICKSHAWS...
BUT THIS TIME THE DESTINATION IS A SAFE HAVEN...
MY BROTHERS AND I HAVE BEEN WATCHING OVER YOUR SAFETY EVER SINCE YOU ARRIVED IN CHUNGKING, PROFESSOR. YOU'RE VERY IMPORTANT TO US...
SO I'LL TELL EN SO, TO MOUNT AN EXPEDITION LIKE THIS WOULD COST A GREAT DEAL OF MONEY! SAY, 10,000 DOLLARS...
SHE CAN'T STAY IN CHUNGKING, FATHER! NOT WITH GENERAL YANG...
YOU HAVE IT... MY LATE HUSBAND LEFT ME A LARGE FORTUNE... BUT THERE IS ONE CONDITION YOU MUST TAKE ME WITH YOU!
MY DEAR LADY! THAT'S QUITE IMPOSSIBLE! WE'LL BE GOING INTO A WILDERNESS! YOU COULDN'T...!
MY SISTER, MAI KWEI, WILL BE HONOURED TO LOOK AFTER THE LADY ON THE JOURNEY — AND MY BROTHERS WILL PROVIDE PROTECTION...





CONTINUED IN PART 2 — PAGE 43

THE DRACULA SOCIETY

THE DRACULA SOCIETY, founded in 1973, is for lovers of the lore and literature of the Vampire and his kindred. It is named after the world's most famous supernatural novel. But it is devoted to all the classic themes of Gothic fiction and stands for a more mature and informed approach to this enormously influential yet often underrated field. Whilst encouraging serious investigation of the background of Eastern European legends and beliefs and their impact over a century-and-a-half upon the literature of the West, it lays equal stress upon the sheer enjoyment of things Gothic, from the Victorian novel to the vintage horror-film.

ITS AIMS are to promote the study and appreciation of The life and work of Bram Stoker and recognition of his immortal contribution to the literature of the Uncanny in his creation of DRACULA, of the Vampire, the Werewolf and the Monster in 19th century fiction and beyond (the themes of Mary Shelley, Poe, Stevenson, Lovecraft *et al*), of stage and film adaptations of DRACULA, FRANKENSTEIN and their many derivatives, of their sources of inspiration in the myths of Eastern Europe and other lands, and of links between fictional and historical persons and places.

PLEASE NOTE: The objects and activities of the Society are social and cultural and do not include occult ceremonies or psychical research.

THE SOCIETY has formed a Dracula/Gothic Archive to preserve material associated with these various themes, and issues a quarterly Newsletter besides occasional publications. Meetings (which include lectures, film-evenings and social events) are held five or six times a year, while groups have been formed in some parts of the country to sponsor activities at a local level. An important part of its annual programme is organized travel—trips in Britain and tours overseas to places and countries with Gothic associations—specially planned and available only to members. The Society has already organized two very exciting tours of Transylvania, in 1974 and 1975, the first ever mounted for genuine Dracula enthusiasts and which followed the action of the novel mile by mile.

If you would like to join, or require further details of the Society, please send a stamped, addressed envelope to:

THE MEMBERSHIP SECRETARY, THE DRACULA SOCIETY, 31 CAMBRIDGE GARDENS, LONDON, W.10.

Sorry, but membership is open only to those over 18 years of age.

THE HORROR-HAPPENING of a LIFETIME!

YOUR chance to follow in vampire-hunter Jonathan Harker's footsteps . . . *in pursuit of Dracula!*

Two fantastic weeks in legend-haunted Romania (modern-day Transylvania), where fact and fiction are inextricably interwoven.

. A thrilling tour that takes you not only to many of the scenes described by Bram Stoker in his famed horror story "Dracula" — but to the places where the real Dracula — Vlad Dracul, the Impaler — lived 500 years ago!

Stay the night at the Golden Crown Inn, Bistrita, where Jonathan Harker slept before journeying on to Castle Dracula.

Follow the course of the river Dracula was carried along in his earth-filled coffin, returning to his homeland.

Visit the old walled town, preserved in its medieval form, where the real Vlad Dracul was born.

See the vengeful Impaler's impregnable castle stronghold, high on its mountainous eyrie.

Journey through the most wild, rugged and sombrely beautiful scenery in Europe, where in some places, it seems, life still goes on the same simple, placid, unhurried way of 60 or more years ago. For this is still largely the land of the bear, the lynx, the lonely wood-cutter . . . and the wolf!

All this, and much, much more, in what will surely be the most fascinating and exciting two weeks' holiday of your life!

The whole trip is being organised by Albany Travel (International) Ltd., and will be from October 2nd (when you fly from Heathrow to Bucharest) to October 16th (back again to London). The tour will be led by Bruce Wightman, chairman of the Dracula Society.

And for a mere £199 (per person to include return air travel London-Bucharest, transfers to and from hotels; accommodation in twin rooms with full board, and escorted coach tours), you can join this exciting tour — *unless you happen to be the lucky winner of our terrific Dracula competition (see opposite page) in which case a place is yours for free!*

And remember, all entries to our competition must be in by 1st September at the latest — and the winner will be notified by the 10th of the same month — which means you've got three whole weeks to get your steak and garlic ready!

Full details of the trip can be obtained from Albany Travel (International) Ltd., at Avon House, 360-366 Oxford Street, London W1N 0BA. So why not get in touch with them right now!

HOLIDAY COMPETITION

Imagine, 14 thrill-filled days... and nights... in vampire country, completely free! And you could be one of the vampire-hunters as you set off ... IN PURSUIT OF DRACULA!

All you have to do is answer the ten questions below on a postcard (sorry but we cannot accept letters, postcards only), cut out the Hammer Entry Stamp at the bottom of this page and attach it to your envelope and have your entry with your full name and address with us by September 1, 1976

Only readers of 18 or over are eligible for the first prize, but we do have another terrific competition lined up exclusively for under 18s that will be appearing shortly

Readers of all ages who enter will, however, be eligible for the two second prizes of a copy of the original filmscript from a top Hammer film, and the 50 third prizes of free 30 x 40in full colour film posters from *Dracula Has Risen From The Grave*.

Judging will be done by Michael Carreras, managing director of Hammer Films, Bruce Wightman, chairman of the Dracula Society and Dez Skinn, editor of House of Hammer, and the top-prize winner will be notified during the week ending September 11th All other winners will receive their prizes shortly thereafter

As an added bonus, *everyone* who answers all questions 100 per cent correctly will have their names printed in a future House of Hammer, as soon as possible

Employees and relatives of General Book Distribution are not eligible for this competition, and only readers' postcards with the entry coupon attached will be considered The judges' decision is, of course, final.

And now, on with the questions .

1. The first serious depiction of vampirism on film appeared in 1922. What was the film's title?
2. In what film did Lon Chaney Senior play a "vampire"?
3. Who directed the 1931 film, *Dracula*, starring Bela Lugosi?
4. What is the connection between the stars of *House of Dracula* and the TV *Kung Fu* series?
5. What role made Arthur Lucan into a screen star and in what film did he meet (and co-star with) Bela Lugosi?
6. In which Hammer film did Baron Meinster appear as the lead vampire?
7. "To die! To be really dead! That must be glorious!" A famous quote from a famous film. But who said it, and in which film?
8. In Hammer's 1958 *Dracula*, what was the surname of the Karlstadt undertaker who unknowingly sheltered Dracula's occupied coffin?
9. Bela Lugosi is world renowned for his portrayal of Count Dracula. But can you say how many times he actually played the part on film and name the film's titles?
10. Christopher Lee's downfall as Dracula. But in which Hammer film does the picture below actually take place?

Now complete the following sentence on your entry postcard (in fifteen words or less), and you could be on your way to winning our fabulous first prize worth over £200!
I WANT TO GO IN PURSUIT OF DRACULA BECAUSE

Address all entries to DRACULA HOLIDAY COMPETITION
House of Hammer Magazine
Warner House,
135-141 Wardour Street,
London W1

CREATURES FROM THE DEEP

BY JOHN BROSNAN

Sea monsters have always played an [illegible] part in [illegible] nds [illegible] time immemorial so it's not surprising that they have also featured prominently in [illegible] ies over the years. The special appe[illegible] if [illegible] that [illegible] real or fantasy, is that they dwell [illegible] medium that still holds a great deal of f[illegible] Despite all [illegible] ence [illegible] as dis[illegible] about the [illegible] the word we still regard the sea and even lakes with a certain amount of fear and awe. Basically it's the fear of the unknown the f[illegible] that we don't know what might be lurki[illegible] dow[illegible] there and the current controversy over the Loch Ness Monste[illegible] demonstrates that science stil[illegible] can't provide [illegible] the [illegible] ev[illegible]n in 1976.

Th[illegible] fear [illegible] what might be lurking bel[illegible] the surface of the water has been skil[illegible] utilised in one of the most successful f[illegible] **Jaws. Jaws** [illegible] as most of the rit[illegible] (**Films and Filming** magazine called it

Best Horror Film at 1975) and is really an elaborate [illegible] of the 1950s horror classics as **The Creature from the Black Lagoon** (1954). While the monster in **Jaws** is no Gigantic but is a real life danger, it certainly [illegible] number [illegible] supernatural characteristics such as the unshark like single-minded ambition to chew up Robert Shaw (an **understandable** desire, I'm sure, unlikely).

Underwater terror

There are several similarities between **Jaws** and **The Creature from the Black Lagoon**, the [illegible] one being that both films concern a group of people on a boat who are in mortal combat with an underwater monster. Another example is the sequence in each film where a girl swims about making balletic movements with her legs while oblivious to the presence watching her from below. In **Jaws**, of course, the girl gets it in the neck (and everywhere else) while in **The Creature**, she makes a safe exit from the water just in the nick of time.

(Above) **Behemoth the Sea Monster**; and [illegible] on the rampage in the Japanese **King Kong Escapes**

When I met the director of **The Creature** [illegible] Jack Arnold in Hollywood last year he told us how the film had come about. It was [illegible] creation. Bill Alland, a producer no longer in the business, was assigned to produce these monster films at Universal Studios and he found this original story by Maurice Zimm and he called me in on it. We worked together on it as well as with a script writer and we evolved this story of a monster in a lagoon. Then we sold the studio on the idea of making it. We had a lot of fun trying to create the creature, trying to decide what he would look like. We made a lot of tests before we decided on what appeared in the film and it turned out very good.

We shot the underwater scenes at Silver Springs in Florida. Very clear water there. I thought there was a mystery and romance to the underwater scenes and that sense of crime. I think we succeeded in capturing those feelings in **The Creature**. Those scenes with the girl swimming and the monster below played up a basic fear. You know the feeling when

THE GIANT MONSTER SHOW !

SON OF GODZILLA

EASTMAN COLOUR — CERTIFICATE U

[illegible] and something brushes out legs down [illegible] the [illegible] of you if you don't know what it is. So I [illegible]ded to exploit this fear as much as [illegible]e during [illegible]. But I also [illegible]nted to create sympathy for the creature [illegible] as little beastie' as we called it. I'd [illegible] Florida to find an [illegible] swimmer and we found a boy who [illegible] in a show, who could hold his [illegible] for five minutes at a time. He was [illegible] a good underwater [illegible] [illegible] tanks at all during [illegible]. What we had was an air line [illegible] and when he felt he needed [illegible] he [illegible] swimmer [illegible] take a deep breath [illegible] back to the scene. That way he [illegible] underwater [illegible]. We [illegible] build a [illegible] tanks into the [illegible] would have seen the bubbles [illegible]

Rival reptiles

[illegible] Cr[illegible] was [illegible] thing [illegible] monster [illegible] appeared to be part fish part reptile and part who knows what but basically it was giant like in size and shape. Other [illegible] [illegible] [illegible]

a lavish and spectacular film and the special effects by Tom Howard were very good. The miniature sets of London were particularly impressive.

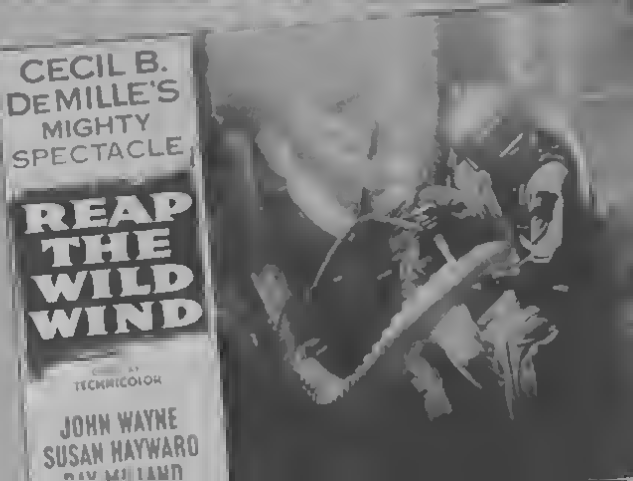
Lost in Loch Ness

Scotland's very own monster, the Loch Ness Monster, hasn't made many appearances in films for some reason. It did appear briefly in an awful Adam Faith vehicle called **What a Whopper!** but to date its star role was in **The Private Life of Sherlock Holmes** (even though it wasn't supposed to be the 'real' monster). For the film British effects expert Wally Veevers (who worked on **2001**) built a full-size model of the monster with a fifteen foot high neck complete with moving head and a mouth that spurted steam, as well as three large humps. The monster was supported on a special pontoon that was towed by a tug up and down Loch Ness. From all accounts it looked quite effective but the film's director, Billy Wilder, then decided that he didn't want the humps to remain on the monster so Veevers had to remove them. Unfortunately the humps contained emergency bouyancy tanks and when the monster was taken out for another test-run in the Loch it sunk to the bottom. When an attempt was made to haul it up the tow rope snapped and it was lost for good. A search was made in a mini-submarine but there was no sign of it (or the real Nessie) and it was presumed to have sunk into the thick mud that lines the bottom of Loch Ness. The monster that appeared in the finished film was a replacement that Veevers was obliged to construct in a hurry, and it was filmed inside a studio tank to ensure that it too didn't perform a disappearing trick.

Monster whale

Not all film monsters from the sea have belonged to the reptile family and one famous exception was **Moby Dick**, the great white whale (no relation to the Great White shark in **Jaws**, despite the similarities in the plots). **Moby Dick** was directed by John Huston in 1956 and one of the cameramen who worked on it was Freddie Francis who has since become a well-known horror film director. "I shot all the model stuff and I also photographed some live whaling out in Madeira," Freddie told me recently. "They still did whaling there using the old methods. We were actually chasing whales in an open boat! After that I came back to London and for about fifteen to sixteen months I was shooting all the special effects in the water tank at Elstree studios. We used several models of Moby Dick for the tank shots, the largest one was about 20 feet long. For the scenes at the climax of the film where Captain Ahab, played by Gregory Peck, is seen on the whale's back

(Above): Attack of the [illegible] monster in the film version of Jules Verne's **Mysterious Island** *(1961) and (below) a prodigious [illegible] from Billy Wilder's* **Private Life of Sherlock Holmes**



The brilliant giant octopus featured in **Mysterious Island** *(1961)*

entangled in the [illegible] ropes we used [illegible] model whale with [illegible] model of Peck strapped to it. There was also a full sized section of the whale's back that Peck was strapped to for close-ups. We had a special effects man from the USA called Guy Lohman handling the effects and he was very good.' (A full sized whale was built to be used in some scenes at sea but, like Veever's Loch Ness Monster, it broke its mooring line and escaped. Another one was supposedly built but although I've seen **Moby Dick** several times I've never been able to spot where it was used in the film.)

Squids and octopoids

Squids and octopuses have often made guest appearances in films, usually just hanging around long enough to give the hero some bad moments before being stabbed in the eye and disappearing in a cloud of ink. John Wayne always seemed to be tangling with these monsters in his early career, most notably in **Reap the Wild Wind** in 1942 which won an Academy Award for its effects. Only once, to my knowledge, has such a creature starred in a film of its own and that was **It Came from Beneath the Sea** made in 1955 and with effects by Harry Lansen. The big problem with octopuses and their relations from the special effects point of view are the tentacles. For obvious reasons they are very difficult to manipulate realistically, no matter what method is used. Animation gets the best results but even with that process a tentacled creature is more difficult than others to handle effectively. For example, the giant octopus in **It Came from Beneath the Sea** had only six tentacles instead of the mandatory eight because it would have been too expensive and time consuming for Harryhausen to animate an extra two.

Coiling tentacle

Mechanical methods of manipulating tentacles are even more complicated and sometimes combine the use of wires with hydraulic and pneumatic devices. One technique is to construct the tentacle out of rubber with springs fixed inside it that keep it coiled. Then when air is pumped into the tentacle it is forced to uncoil. By repeating the process the tentacle appears to coil and uncoil as if alive. Another method is to simply reverse the film: an actor is wrapped [illegible] slowly pulled away [illegible] this action is filmed [illegible] on the screen it appears as if the tentacle is coiling itself around him (but usually this sort of shot looks pretty obvious).

Of course the obvious answer would be to use a real octopus or squid but this is easier said than done. There is no such thing as a giant octopus (the largest has a tentacle spread of about eight feet) and while giant squids do exist they are extremely rare. Besides, what sane actor would want to do a scene with a real giant squid, or even an eight foot octopus? They are not the sort of creatures that would obey the commands of a director. Naturally it's possible to film a small octopus and enlarge it by trick photography, as was done in **Voyage to the Bottom of the Sea** in

1960 An octopus with a tentacle spread of about twenty inches was induced with great difficulty, to cling to a pane of glass mounted in front of a camera The scene was then matted into footage showing the interior of a submarine, creating the effect that a giant octopus was clinging to the sub's glass nose but this technique has its obvious limitations

Great white shark

Not too much is known about giant squids though it is believed, due to the size of sucker marks found on some whales that they are capable of growing to truly enormous proportions One of the most impressive squid sequences in a film was in the Walt Disney production of **20,000 Leagues Under the Sea** (1954) No one who has seen the film will ever forget the attack by the giant squid on Captain Nemo's submarine, the Nautilus A full-scale model, the squid weighed several tons and was operated by a team of sixteen men who manipulated the tentacles by means of hydraulic devices and wires The designer of the monster was Bob Mattey the same man who later helped to design and build 'Bruce' the star of **Jaws**. Bruce was the nickname given by the **Jaws** film crew to the mechanical shark used in the film (shots of a **real** Great White shark were used in some of the scenes where the shark expert, played by Richard Dreyfuss was in the underwater cage)

Actually 'Bruce' consisted of three different mechanical sharks, one with machinery exposed on its left side which meant that it could only be filmed from the right one with machinery exposed on its right which was used for shots from the opposite side, and a complete shark that could be towed behind a boat for overhead shots The latter shark was the least complicated of the three, the other two being crammed with a mixture of hydraulic pneumatic and electronic equipment They were each attached to a sort of articulated boom on a sunken platform and were activated by remote control The boom or arm was what gave the shark movement enabling it to rise to the surface of the water leap partially out of it if required and then dive The back bones of these mechanical monsters were made out of tubular steel and each shark contained about 5 000 feet of plastic tubing as well as 75 remote-controlled valves and 20 electric and pneumatic hoses which provided the power for the various moving parts such as the jaws

Frightening

Not surprisingly a machine as complicated as Bruce was prone to breakdowns, especially as it was being used almost constantly underwater The sea-water corroded its parts which necessitated an almost endless series of repairs, and because of the bleaching effect of the sun Bruce's plastic skin had to be replaced every week Each shark also had two sets of teeth, one made of metal and one of rubber the latter to ensure that the stuntmen who were attacked by Bruce during the filming survived for the next take

The cost to make the sharks was over a quarter of a million dollars while the cost of operating them during the filming was at least one million dollars, thus making Bruce not only one of the most frightening movie sea monsters of all time but also the most expensive! ●

FILM SCENE news

Here's our latest monthly rundown on horror, science fiction and fantasy films currently being planned or actually in production for release shortly

WHAT THE DEVIL?

• **The Sentinel**, based on the top-selling novel of the same name, is a macabre chiller in the genre of **Rosemary's Baby** and **The Exorcist** to be made in New York Michael Winner wrote the script himself having rejected 3 other versions, taking only two and a half weeks, and is producing and directing the project for Universal Unlike most films of today, **The Sentinel** will feature no superstar actors, but will rely purely on plot and action to be a success Let's hope it succeeds!

FRANKENSTEIN

• **Haunted Summer**, from the screenplay by Frederic Raphael, will be directed by Martin Scorsese for MGM Adapted from Anne Edwards novel, the story tells of the spawning of Mary Shelley's **Frankenstein.**

NEW VERNE FILM

• **The Archipelago of Fire**, based on Jules Verne's novel, is the tentative title of the movie now in preparation The cast includes Irene Papas, Telly Savalas, Goldie Hawn and Malcolm McDowell

MORE KUNG FU/HORROR

• Golden Era Films are doing well with their Kung-Fu and horror films Their new double-horror programme is **Dr. Jekyll and the Werewolf Killers of the Castle of Blood.** With plenty of creaky floorboards and sudden shocks these two films should have plenty in them to keep fans enthralled ', says Golden Era

FROM GIANT BLOBS TO GIANT SPIDERS

The Giant Spider Invasion is a non camp send-up of 1950's horror films It stars Steve Brodie as an over-the-hill hero, Barbara Hale as the leading lady, Alan Hale plays the stupid, non-believing sheriff, Leslie Parrish as the town floozy, and dashing Steve Brodie, Jr recreating the Steve McQueen **Blob** role They actually use life-size mock-ups of giant spiders which should make this one interesting—if not hilarious—viewing.

STAR WARS

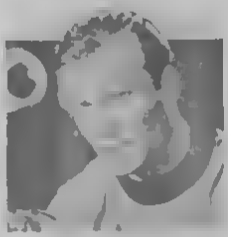
• There seems to be a boom in science fiction films and television series lately **Star Wars** is the new title of the £3 million project for 20th Century-Fox by George Lucas and Gary Kurtz, first reported in MEDIA MACABRE under the pre-production title of **Adventures of Star Killer.** Shooting began in Tunisia, back in April, with ten weeks at EMI Elstree and post-production work in San Francisco Gary Kurtz stated that they had been preparing the project for the past three years Lucas wrote the screenplay and, although they prefer to think of the project as fantasy, it is intended to come out something akin to MGM's 1956 space-classic, **Forbidden Planet.**

The film, which has Sir Alec Guiness slaying monsters with a laser sword, features the adventures of hero Luke Starkiller and his human and alien friends as they fight numerous villains and creatures in a vast Galactic Civil War The story, apparently, has no relationship to Earth time or space as we know it, and takes place in other solar systems and galaxies The time could be the future the past or the present It is left for the viewer's imagination to decide

NEWS IN BRIEF

• **Damnation Alley**, is another science fiction adventure but this time from 20th Century-Fox Jack Smight who gave you the movie treatment of Ray Bradbury's **The Illustrated Man**, was signed to direct and shooting started way back in May, so it should be completed soon

• Milos Forman, specialist in motion picture technology has been contracted as executive producer of **The Micronauts**, the sci-fi actioner which Columbia will release next year The £3,000 000 production will be shot at Shepperton studio's, London.



• **The Devil's Rain**, directed by Robert Fuest (who had previously turned out the successful **The Abominable Dr. Phibes** and **Dr. Phibes Rises Again**) is about witchcraft in a New England community It stars William (Star Trek) Shatner, Ernest Borgnine, Ida Lupino, and Tom Skerritt

The story is from Ira Levin's novel, **Rosemary's Baby** was another successful Levin adaptation

• **Tiger Woman** will be a biography of trunk murderess Winnie Ruth Judd The film is currently being shot in Arizona

• **Demon Seed**, a futuristic production by Herb Jaffe, began rolling in May MGM are likely to release the picture early next year

• Charles **(Death Wish)** Bronson was voted "The Most Popular Actor" in Japan for the second year running With his stereotyped characterisation if that isn't horrific, nothing is!

• More disasters to come As a sequel to **Airport** and **Airport 1975**, Universal Studios are now working on (you guessed it!) **Airport 1977.**

• Steven Spielberg's sci-fi actioner, initially entitled **Watch the Skies**, has had the title finally changed to **Close Encounters of the Third Kind.** Richard Dreyfuss has the lead in the film, which is expected to complete shooting in '77

• After varied and numerous film vampires, many verging on humour rather than drama, Anne Rice has come up with a stylish and intelligent vampire in her **Interview with a Vampire.** Ms Rice's vampire, Louis, informs the reader—by way of

taped interview—what his 200 years in the world as a member of the undead have been like. The 372 page novel, far more engrossing and humane than Stoker's famous story, makes fascinating and frightening reading which puts it in a class with Henry James' **Turning of the Screw**. We just have to hope that Paramount who acquired the film rights before publication, come up with a screenplay that retains the novel's style and quality. The lush Hammer style of the late 1950's may be too much to hope for but ●

FAN SCENE ~Review

JUST IMAGINE

Just Imagine is a modest British fan magazine with a subtitle that pretty well sums up its aim and content: "The Magazine Of Film And Television Special Effects".

At the moment only two issues are available, but both are very nicely produced, well presented, and make a refreshing change from the overpriced, glossy American fan mags.

Issue 1 (20p) features an interesting interview with Brian Johnson, the special effects [illegible] and **Space 1999** complete with [illegible] of the spaceship miniatures [illegible]'s studio workshop and [illegible] of interesting facts.

The remainder of issue 1 is devoted to "[illegible]" with features on recent epics like **Earthquake** and **Towering Inferno**, and latter-day gems like **The Last Days Of Pompeii**.

Issue 2 is devoted solely to the special effects work of that master Ray Harryhausen whose genius has created such creatures as the Ymir in **20 Million Miles To Earth**, the varied monsters of **Valley of Gwangi**, Sinbad's many foes in **Seventh Voyage** and **Golden Voyage** and countless others. Well worth 25p for an [illegible] and difficulties in movie monster making.

Both issues are available from Penwill Productions, 3 Lewisham Way, London SE14. ●

BOOK news

Over the last two years Lorrimer have published large-size paperbacks with the velocity of an infectious rash. Most of these books deal with subjects of a fantastic and bizarre orientation relating to film. *Cinema of Mystery* (£1.95) is a new recruit to this growing list of Lorrimer titles, which deals this time with Edgar Allan Poe on the screen.

A frequently-discussed subject in fantasy-related periodicals, this book explores and attempts to define the influences of Edgar Allan Poe on screen adaptations and, partly, the cinema in general. The central theme is the dissection of symbols (such as cats, ravens, premature burial and killer apes) usually associated with Poe and discussed in the context of mis-use by most of the films mentioned.

Roger Corman, for obvious reasons, gets the most coverage in an altogether lightweight survey. The feeling here is that Corman is basically a cheapie director and wouldn't have been discussed if not for having made the greatest contribution to turning out "Poe films". Corman's **Tomb of Ligeia** and **Fall of the House of Usher** get a slightly longer mention than his other titles, but still reveal little or nothing of his approach to the subject. Universal's **Black Cat**, **The Raven** and **Murders in the Rue Morgue** are all basically condemned for their failure to come up with the goods in relation to the 'Spirit of Poe', but the latter title—by far visually superior—gets only a slight mention in one paragraph. As an afterthought, Ulmer's **Black Cat** does get to rate some approval. In discussion of all the films, from **The Avenging Conscience** to **Masque of the Red Death**, the emphasis is on the narrative (what happens) rather than style (the significance of the director's decision). When seriously analysing the work of a director, particularly in a critical light, the style is the important factor from which the outcome of the narrative usually depends.

The case here is a simple one. Regarding cats, for example, the book cites various films that deal with or merely contain Cat in the title and suggests they were in some way inspired by Poe. Most Corman fans, with not too serious an interest in the director, should be satisfied with the opinions expressed, but many of the allusions the author draws could be the kiss of death for some readers.

The limitations of research into this field are made obvious by the abundance of stills, poster repros and artwork—28 of which are reproduced full-page out of the shallow total 112 pages. The selection of stills, in relation to the actual text, have been made with some insight and accuracy. A pleasing amount of stills have rarely been seen before, while the colour section displays items seen with boring regularity which constitutes a waste of precious colour usage.

The book fails to impress, mainly because the total content doesn't add up to more than a primary magazine article. The overall statement made, and one which is a most accurate summary, is that the works of Edgar Allan Poe have been a great source of inspiration to film-makers since the advent of motion pictures but none have yet been able to emulate the moods successfully. Not exactly an invaluable item for the horror fans' library, this book makes for interesting enough [illegible] ●

VAN HELSING'S TERROR TALES

DR. JOHN GREENE, 19th CENTURY EXPLORER, IS THE EPITOME OF MODERN MAN, AND AS OUR STORY BEGINS HE IS ENJOYING A BLISSFUL HONEYMOON WITH HIS EQUALLY MODERN WIFE, IN AFRICA. HIS HAPPINESS HOWEVER IS SOON TO BE DISPELLED BY THE VERY FORCES OF DARKNESS HE REFUSES TO ACKNOWLEDGE. I CALL THIS TALE

CURSE OF THE LEOPARD MEN

ON THE VERANDA OF A HOTEL IN A SMALL AFRICAN TOWN, DR JOHN GREENE WAS TAKING AFTERNOON TEA WITH HIS WIFE, EMMA, WHEN

LISTEN TO THIS LETTER MY DEAR. "DR GREENE, PLEASE FORGIVE THIS INTRUSION. BUT I HAVE ONLY JUST LEARNED OF YOUR PRESENCE HERE. I AM DESPERATE AND YOU ARE THE ONLY ONE WHO CAN HELP ME. IF YOU AGREE TO SEE ME, MY HOUSEBOY WILL BRING YOU. I AM YOURS MOST FAITHFULLY, MRS DUNCAN NAPIER."

MRS DUNCAN NAPIER? DIDN'T HER HUSBAND DISAPPEAR WITH HIS EXPEDITION, ABOUT SIX MONTHS AGO?

QUITE SO, MY DEAR. HE SET OUT TO DISCOVER THE TRUTH BEHIND ALL THIS LEOPARD MEN NONSENSE

WE MUST GO AND VISIT THIS POOR WOMAN. MUST WE NOT JOHN? SHE SOUNDS MOST DISTRAUGHT

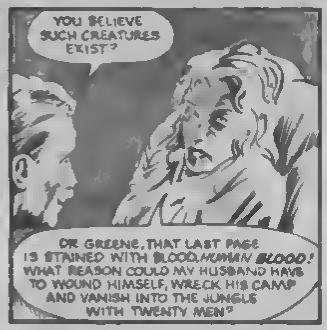
VERY WELL, MY DEAR. LEAD US TO YOUR MISTRESS, BOY

A SHORT TIME LATER, DR GREENE AND EMMA WERE SHOWN INTO MRS NAPIER'S BEDROOM

I DON'T KNOW WHAT HAPPENED IN THE CAMP, DR GREENE. I AM AN ENTOMOLOGIST, AND HAD GONE INTO THE JUNGLE WITH A SMALL TEAM OF NATIVES. WHEN WE RETURNED, EVERYTHING WAS IN A SHAMBLES. AND IN THE WRECKAGE OF OUR TENT, I FOUND THAT JOURNAL

THIS FINAL ENTRY, 'THEY ARE ALL AROUND US, THEY ARE REAL. MAY GOD HELP US. *WHO ARE THEY*, MRS NAPIER?

WHY THE LEOPARD MEN OF COURSE


YOU BELIEVE SUCH CREATURES EXIST?
DR GREENE, THAT LAST PAGE IS STAINED WITH BLOOD, HUMAN BLOOD! WHAT REASON COULD MY HUSBAND HAVE TO WOUND HIMSELF, WRECK HIS CAMP AND VANISH INTO THE JUNGLE WITH TWENTY MEN?

H'M, IT CERTAINLY IS PUZZLING
DR GREENE WILL YOU FIND MY HUSBAND? I CAN SEARCH NO MORE THIS JUNGLE FEVER, IT—IT DRAINS ONE SO

MRS NAPIER, PLEASE DON'T UPSET YOURSELF SO; OF COURSE WE SHALL HELP YOU
B-BUT, YOU SURELY DON'T MEAN MRS GREENE THAT CURSED JUNGLE IS NO PLACE FOR A WOMAN

COME NOW, ARE YOU NOT A WOMAN ALSO? NO, WHEREVER MY DEAR HUSBAND GOES, SO DO I
FORGIVE ME, MRS NAPIER, BUT IS THIS NOT A PHOTOGRAPH OF YOUR HUSBAND?
YES, PLEASE TAKE IT, AND GOD BE WITH YOU!

THANK YOU! I HOPE TO RETURN SOON WITH THE PHOTOGRAPH AND YOUR HUSBAND!

SOME DAYS LATER THE EXPEDITION NEARED THE DENSE JUNGLE
WELL MY DEAR THIS IS IT, THE SO-CALLED HOME OF THE LEOPARD MEN FROM NOW ON WE WILL BE IN UNMAPPED TERRITORY, ARE YOU NOT A LITTLE AFRAID?
I'LL NEVER BE AFRAID WITH YOU BESIDE ME, MY LOVE
THERE SEEMED TO BE NO LIMIT TO THE VIRGIN JUNGLE, THROUGH WHICH GREENE AND HIS MEN WERE
FORCED TO HACK A LABORIOUS PATHWAY, UNTIL

SKULL IS VERY BAD SIGN, MASTER MEN WILL GO NO FURTHER
THE SUPERSTITIOUS FOOLS! TELL THEM, OMBAMBO, THAT MY WIFE WILL LEAD THEM ON ASK THEM IF THEY ARE LESS THAN WOMEN?
NOW MOVE ON, OR YOU'LL HAVE A TASTE OF THIS
!!!YEEE!!
OMBAMBO! WHERE THE DEVIL IS THAT MAN?
RELUCTANTLY, THE BEARERS OBEYED BUT, NEXT MORNING...
WHAT IS IT, DEAR?
THEY'VE DESERTED US OMBAMBO AND ALL THE BEARERS
OH, JOHN WHAT SHALL WE DO? WE MUST GO ON
WHAT? ALONE?
BUT WE JUST COULDN'T FACE POOR MRS NAPIER IF WE GAVE UP NOW!
YOU'RE RIGHT! I'LL GO INTO THE JUNGLE AND DIG A TRAP MEANWHILE, YOU STAY HERE AND WATCH OVER THE CAMP
VERY WELL, DEAR! I'LL TAKE THIS OPPORTUNITY TO BATHE I FEEL MORE LIKE A LONDON GUTTERSNIPE THAN A WELL BRED YOUNG ENGLISH LADY ON
DEEP IN THE JUNGLE, OR GREENE WORKED FEVERISHLY, MAKING A PRIMITIVE BUT EFFECTIVE TRAP
WHILE HIS WIFE PREPARED TO BATHE NEAR THE CAMP

HIS TASK COMPLETED, THE YOUNG DOCTOR SEARCHED FOR HIS WIFE
ONLY TO FIND
LEOPARD TRACKS AND EMMA'S GONE! MY GOD, I SHOULD NEVER HAVE LEFT HER ALONE IN THIS ACCURSED PLACE I MUST FIND HER!
BUT HIS SEARCH WAS TO NO AVAIL
IT'S USELESS TO GO ON TOO DARK TO SEE MUST GET BACK TO CAMP AND REST WILL TRY AGAIN IN THE MORNING!
THE DOCTOR PIERCED THE STYGIAN GLOOM OF HIS TENT BUT
LEAVE THE LIGHT, MY LOVE COME TO ME, HOLD ME
EMMA ? THOUGHT THAT YOU HAD BEEN TAKEN BY A LEOPARD!
NO, MY DEAR I AM QUITE SAFE NOW COME TO ME QUICKLY
OH, MY LOVE PROMISE YOU'LL NEVER LEAVE ME
I PROMISE I WILL NEVER EVER LEAVE YOU, DEAREST
JOHN! OH, JOHN HELP ME! AHH! THE PAIN!
EMMA, WHAT IT? OH! MY GOD NO, NO!

GET BEHIND BACK!
BUT I LOVE YOU, DON'T LEAVE ME!
DELIRIOUSLY, THE YOUNG DOCTOR FLED HEADLONG INTO THE JUNGLE
NO, I CAN'T DO IT, I CAN'T SHOOT, FORGIVE ME
NO NO! NOT EMMA, NOT HER
AAAAAAGH!
EM... MA...
HE SAID HE WOULD NEVER LEAVE ME (SOB) NEVER LEAVE ME!

MEXICAN MONSTERS in . . .

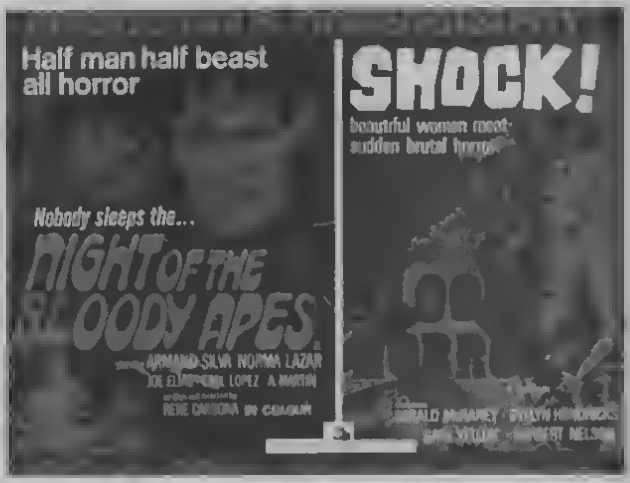
HORROR AROUND The WORLD

by Barrie Pattison

The Mexican horror film industry is one of the largest and most curious ever—but it's alas, one of the lesser known in Britain

American late-night television is awash with these films (dubbed into English or played in the original for the immigrant audience) A few even crop up in Europe, where the horror fans single them out in remote double features in the hope of discovering such delights as **House of Madness** or **Night of the Bloody Apes.**

But now for the first time in a British horror magazine, we can offer you the unvarnished truth about German Robles, the famous Mexican vampire star . Santo, the man in the silver mask, whose speciality is wrestling with fiendish monsters Claudio Brook, who often heads the cast in Mexican horror films, but who also appeared in **Viva Maria** with Brigitte Bardot The series of films devoted to the exploits of the wrestling women, and much, much more .



VAMPIRE BAT

While the Mexican horror cycle goes back to the 1930s, the great period was the late 1950s, when, as in the States, cheap and grisly movies abounded It was then that the more corny horror film series began to appear, and some actually regarded as classics of their kind were made In 1956, Fernando Mendez made **The Body Snatcher** (of which more shortly) and in 1959 he directed **El Vampiro** in which we first meet German Robles in the part of the vampire—Count Lavud—disguised as an ordinary man named Duval (which, if you read the name backwards, isn't such an inspiring pseudonym!).

In this film, a character called Enrique (played by Abel Salazar, the film's producer) gets off a train at the same station as Martha (Ariadne Welter) in the remote hinterland. Finding no transport they convince the cloaked wagon-driver that he should give them a lift to the ranch of Martha's uncle, Don Emilio They pile on next to some curiously coffin-like cases which, the bill of lading explains, are full of foreign soil—for the cypress groves (They've obviously never read "Dracula" to believe that one!)

German Robles as Mexican Vampire Count Lavud.

When they arrive, the funeral of Martha's Aunt Mary is in progress and the sharp eyed among the audience get their first glimpse of the sinisterly elegant Aunt Eloise, popping out of the shadows to observe

The young people notice that the buildings are neglected and run down, and the people curiously agitated, also, not only is Eloise curiously young, but she casts no reflection in the mirror in Martha's vanity case!

NIGHT RISERS

Enrique, we learn is actually a doctor summoned by Don Emilio to investigate the curious events surrounding the place Meanwhile Duval in his true identity of Count Lavud rises from his coffin and in an effective, if traditional, scene transforms himself into a giant bat and drains the blood from a local peasant child.

Lavud's plan is to vampirise Martha as a step towards the resurrection of his entombed cousin, for whom the native

From El Vampiro *(Top left) Aunt Eloise gives the ranch invited Martha (Bottom [illegible]) and the villainous C[illegible] Mary has well-being (Centre) Mary holds back vampiros with her Holy emblem (Above) Two of the [illegible]*

soil has been specially imported However, the "ghost" of the dead Aunt Mary thwarts this plan by dropping a straw (!) cross on Martha's pillow

Not to be outdone, the evil Aunt Eloise dopes Martha, our heroine, into a death-like state after convincing her that the apparition of the vampire Lavud-Duval was a dream But just in time the girl's supposed "death" is discovered to be only a trance and Don Emilio suddenly realises that this could have been what happened to his sister Mary, already buried! They rush to the family vault to save her only to find the coffin is already empty

Proving to be alive and recovered somehow, Mary attacks Eloise and frantically drags her into the daylight, where she quickly decomposes There then follows a sword fight between the vampire Count Lavud and dashing young Enrique, and the film ends soon after with Enrique triumphant and Lavud back in his coffin—a stake through his heart

After **El Vampiro**, German Robles was to become one of the most famous of the Mexican horror stars—appearing first in the inevitable sequel, entitled **El Ataud del Vampiro**, in which Count Lavud again faced Abel Salazar as the doctor and Ariadne Welter as Martha But his most enduring role was as **Nostradamus**, originally a ten-part series which ended up being exported as four feature films

CURSE OF NOSTRADAMUS

In the first, **The Curse of Nostradamus**, urged on by the spirit of his dead father, Nostradamus Jnr and his body-snatching hunchback Leo present themselves to the Supernatural Investigation Committee wanting acknowledgement of Nostradamus Sr as an all-powerful vampire and when laughed away, they hand over a menacing list of thirteen intended victims to the committee's head, Professor Duran, saying the list will shorten and lives will be taken until the committee apologises and recognises Nostradamus as the great man he was By the next day the first victim has already been buried alive! Duran and his assistant, young Antonio, then see Nostradamus Jr transform himself into a bat and despatch another couple of victims from the list Finally the remaining ten are saved by Duran blazing away at the vampire with silver bullets and causing a landslide, burying Nostradamus until the sequel!

BLOOD OF NOSTRADAMUS

In **Blood of Nostradamus**, Duran and Antonio hasten to Nostradamus's old haunt following the report of a child victim of a vampire attack Sure enough—though inexplicably—Robles has risen once more! This time, Nostradamus vampirises arch-criminal Pepe to help his cause, so our heroes are joined by famed vampire-slayer Igor de Kradek whose activities eventually finish Pepe and start the fire in which

those of us unfamiliar with serials would assume Nostradamus and Leo the hunchback to perish

GENII OF DARKNESS

By the third film, **Nostradamus and The Genii of Darkness**, the good guys suffer a setback when Antonio is hypnotised and sent off on a mission of murder Rember—Nostradamus Jr is still killing off from his list of intended victims in the first film

Meanwhile, our vampire villain acquires a scroll telling the secret of eternal life in the house of his hunchback aide's mother Needless to say, the house gets burned down in the process

Though able to cure Antonio, de Kradek—the intended victim—is killed and Nostradamus, elsewhere, crosses another from his list. Nora Nerera

But Nora is to be his downfall, for her love for her fiance (another intended victim) is stronger than Nostradamus's power and her undead form leads our heroes, Duran and Antonio, to the vampire's lair for another confrontation Unfortunately, all this achieves is the destruction of Nora with a stake in her heart, and Nostradamus's escape.

MONSTER DEMOLISHER

For the fourth and final confrontation, **Nostradamus and the Monster Demolisher**, the Supernatural Investigation Committee joins in the chase at last, and with Duran they uncover what they believe to be Nostradamus's coffin Quickly they spread the contents of the coffin to the four winds, making it impossible for the vampire to "sleep in his own native soil during the hours of the day"

But Leo, the ever-faithful evil hunchback, had taken the soil and used local dirt to fill the coffin And so the vampire is once again able to continue in his campaign of terror! Unable to save the twelfth victim from Nostradamus, Duran himself is attacked and gangsters carry him off to the vampire's lair where he at last signs the acknowledgement of the power of Nostradamus Snr, which the arch-vampire's son had craved However, in the proverbial nick of time, Antonio and the professor's daughter arrive and quickly dispose of the hunchback Nostradamus Jnr suffers a similar fate after an action-packed fight sequence and is last seen plunging over a cliff edge, disintegrating, with a wooden stake piercing his heart!

Claudia Brook (centre) in good company, with Brigitte Bardot, from Viva Maria

Next month we'll be continuing our look at Mexican monsters, with such bizarre creatures as The Man-Ape, Neutron and the Death Robots, the already-mentioned Wrestling Women (who fight Killer Robots, Aztec Mummies and Murderous Doctors!), The Bat Woman, Blue Demon and the Champions of Justice, Jalisco's Lightning, The Red Wasp, The White Ghost, Dr Satan and literally *hundreds* more! Be here.

When [illegible] Two more Mexican mayhem-makers this time from Dr Crimen. *While right one [illegible] sue's monster-men gives you a cheeky grin!*

HOUSE OF HAMMER PRESENTS

THE GOLDEN AGE OF HORROR

Bela Lugosi [illegible] Browning's The [illegible]

Part 3 THE CRY OF FRIGHT
Denis Gifford continues his New Look at Old Movies by reviewing them in their original order of appearance in British cinemas. In Part two he took an extended look at the last year of Lon Chaney. This month he surveys the rest of the horror films of 1930.

The "Horror Film" is a loose enough label even today, when the genre forms a substantial segment of every studio's annual schedule. But back in 1930 the label itself did not exist, nor would it for a year or more.

Yet the elements of the Horror Film were there, plain enough for all to see and shriek at. Spectres and phantoms, misshapen monsters, devils incarnate, all abounded on Hollywood celluloid. What if they were ultimately exposed as villainous enterprise in disguise? The solution was part of the pleasure, a comforting cliché, designed to send you home in the dark with a warm smile instead of a cold shiver. **Dracula** would change all that, but **Dracula** was a year away. Meanwhile, there was Warner Oland.

Warner Oland, a sinister Swede, had been saddled with impersonating the Yellow Peril since he frightened Pearl White in **The Lighting Raider**, back in 1919. His Wu Fang became an archetype for both sides of the law. Oland was both **The Mysterious Dr Fu Manchu** (1929) and **Charlie Chan in Shanghai** (1935).

CENSOR BAN

Between Sax Rohmer's [illegible] Doctor and Earl Derr Biggers' benign Chinaman, Oland would also essay Yogami, the Japanese lycanthrope in **Werewolf of London** (1935), and Hadrian the phoney psychic in **The Faker**. Columbia

made this mystery in January 1929, and it took a twelvemonth to obtain a British release the Censor was notoriously cautious about the portrayal of life after death, as we shall shortly see.

Oland was aided in his fakery by the odd Lon Poff, while the misguided Jacqueline Logan played the part of a rich widower's materialised Mrs "The ingenious devices of the charlatans of psychical research have a certain amount of interest, but the film is generally rather sophisticated and unconvincing", said **Film Weekly**. Perhaps they meant "unsophisticated"

ENTER THE YELLOW PERIL

Their reaction to the February release of **House of Secrets** was somewhat similar "Mystery and thrill of naive type, eerie atmosphere too theatrical to grip any but the most easily pleased." This Chesterfield Motion Picture Corporation Production in Photophone was adapted by an Adeline Leitzbach from the novel by Sydney Horler, a British thriller writer who was doing his best to outwrite Edgar Wallace.

The London atmosphere conjured up by director Edmund Lawrence seems to have been as convincing as his casting of Edward Roseman as Wu Chang. It took the Home Secretary himself to sort out this mystery of a mad doctor, a yellow peril, a missing manuscript an endungeoned lovely, and a pirate's hidden treasure "Competent acting from Broadway artistes", consented **Film Weekly**.

BENEATH THE WAVES

The Mysterious Island and its underwater denizens was a different kettle of fish Set in the Kingdom of Hetvia in 1850, Jules Verne's prophetic invention of the submarine by Count Dakkar (Lionel Barrymore) allowed art director Cedric Gibbons and photographer Percy Hilburn a field day in aquatic Victorians Three technical effects men worked on the underwater wonders, which included a city of B E Fs (Bug-Eyed Fishmen) and a dragon duly torpedoed, while the same number of directors worked on the film itself

The Mysterious Island had been conceived as a movie as far back as 1920 After two years of research and writing, an expedition set forth for the West Indies where the underwater scenes were to be filmed Hardly had the unit begun to shoot when a storm surprised it and did so much damage that the venture was cancelled Exit the first director, Maurice Tourneur

In 1927 the project was resurrected by the Danish director, Benjamin Christensen Halfway through the shooting, Marc McDermott, one of the leads, died Lucien Hubbard took over the directorial chair and remade the film with Lloyd Hughes replacing McDermott At last the film was completed, cut and ready to show

There was only one snag it had taken so long to make that in the meantime a certain Mr Jolson had sung a certain song in a certain film, and the Talkie Revolution had hit Hollywood, **The Mysterious Island**, of course, was silent!

BLOODCURDLER

Another two years passed, once again the cans of film grew dusty on MGM's shelves Then their young sound engineer, Douglas (brother of Norma) Shearer, got together with musicians Arthur Lange and Martin Broones, Lucien Hubbard whipped up a little dialogue and inserted a sequence or so, and the result, in Movietone and slightly violent Technicolor, was released at last

"The Masterpiece that Might Have Been", **Film Weekly** called it, as well they might Dismissed in its day for its datedness, **The Mysterious Island** would seem, from the strangeness of its surviving stills, to be a lost treasure of cinematic fantasy

"Are You a Bloodcurdler?" asked the June headline, "Shivers are urgently

Our four human explorers stand their ground against the strange duck-like inhabitants of The Mysterious Island

required!' The cry of fright had become so fixed an essential in Hollywood's output of the half-formed Horror film that Frank Strayer, director of Tiffany Productions deemed it necessary to publicly advertise for a female screamer: "Mr Strayer is about to direct a film called **Why Marry?** in which blood-curdling screams are needed at forty-five important points, but no ordinary scream will fill the bill. It must be one with the chill of fear in it. The applicant nearest to success so far was a prop-man with an unoiled chair castor, but he was disqualified!'

BLACK COMEDY

But in the end it was no more than a publicity stunt. Vera Reynolds, a contract star, got the job and the film turned up as **Borrowed Wives**. The plot reads like a comedy, save for a moment when Uncle Henry (Charles Sellon) is exposed as the villain: his paralysis had all been a pose. It hardly sounds worth one scream, let alone forty-five.

Unmasked, a July release from Weiss Brothers Art class Pictures, concerned the evil Prince Hamid. This Indian mystic passed himself off as Count Sebastian Domingo de Navarre, an East-West transformation that proved no problem to an actor who was neither but was Milton Krims.

Craig Kennedy, Arthur B Reeve's "scientific detective" who had been solving serials since the silent **Exploits of Elaine**, soon solved this one. Prince Hamid had forgotten to cover up his tell-tale scar! His seances were shown to be as fraudulent as he was, although he did manage to poison a wealthy socialite through the agency of a hypnotised girl.

FU MANCHU LIVES!

That other oriental mesmerist, Warner Oland, was back in August. **The Return of Dr Fu Manchu** proved his poisonous suicide to have been no more serious than a state of cataleptic suspension. Fu moved his Chinese base to an English country seat where, with Jean Arthur in his hypnotic thrall, he forced Dr Neil Hamilton to operate on his bullet-paralyzed body. Fu's death at the end would prove anything but final.

August also provided the Bank Holiday crowds with a stunning double bill at the Empire, Leicester Square: some of MGM Pictures. **Thunder**, Lon Chaney's Epic of the Thunderbirds,

Road topped, supported by **The Thirteenth Chair**. This second remake of the 1919 silent version of Bayard Veiller's classic mystery play featured yet another series of spiritualistic seances so favoured by talkies since the trend-setting **Terror**.

CORPSE AT SEANCE

Margaret Wycherley played Madame Rosalie La Grange, the medium who sat with a circle of thirteen. Instead of summoning forth the spirit of a murdered man she materialized another murder. A second seance is arranged, this time with the corpse propped in his chair, the thirteenth. The frightening results succeed in scaring the killer into a confession.

All is explained by engineering, an

An [illegible] The [illegible] (Dracula)

not unexpected payoff when the director is realized to be Tod Browning. His predelection for rationalising the seemingly inexplicable was becoming a trademark. He succeeded, however, in embroidering the familiar tricks of plot with tricks of his own trade cinema.

"The picture offers splendid entertainment for those who love the uncanny", said the **Bioscope**. "Not the least of its attractions being the unearthly groans, blood-curdling cries, and mysterious taps."

Browning's main achievement was the complete rejection of picture in favour of sound when the lights were lowered in the seance sequence, the screen went black. The cries of fright that ensued were not only those that Browning recorded the audience added a few of its own! Curious that Chaney's favourite director should have directed the B-picture that stole Chaney's thunder.

Curiouser that supporting Conrad Nagel and Leila Hyams, in the role of Inspector Delzante, should be the man Browning would soon choose to replace Chaney in **Dracula**: Bela Lugosi.

CENSOR STRIKES AGAIN

Mediums were anything but rare that year. Before August was out Gale Henry turned up as Madame Silvara of **Darkened Rooms**. Miss Henry is better remembered as the slapstick star of silent shorts, than as the fraudulent seeress in league with Neil Hamilton, broadwalk snapshotter and dab hand at falsified photos. Their game is queered when another ex-Keystone comedian, Wallace MacDonald, is hired by the heroine to materialize unexpectedly and expose their pantomimic tricks.

Fraudulent phantoms and one after death in the Browning version were the only variety of spirits approved by the British Censor. Those of a more serious sort were instantly banned. Frank Borzage, a brilliant film-maker, created an early masterpiece of cinematic fantasy from Ferenc Molnar's play called **Liliom**. Charles Farrell, box-office king of romance played the Hungarian fairground barker beloved by a saint and a sinner. He marries the good girl (Rose Hobart), robs a bank, and kills himself enter Death's Chief Magistrate (H. B. Warner)—and the Censor.

British Censor Objects to Heavenly Railway Trains headlined **Film Weekly**; "Great American Film Banned!"

Lionel Barrymore in the remake of The Cat and the Canary (Originally titled The Cat Creeps)

"The grounds of the Censor's objection are the wildly fanciful scenes of a modernistic Heaven to which the dead travel in celestial railway trains attended by angels attired in smartly cut modern dress." To rub in Britain's loss, the same paper quoted an American critic's enthusiasm over the special effects (photographed by Chester Lyons, art director Harry Oliver). Wonderful photographic work has been done throughout the picture, but especially in the scenes depicting trains Heaven-bound and Hell-bound. The effects in these sequences are extraordinarily impressive.

One week later, on October the eighteenth, **Film Weekly** led off with the headline, British Censor Keeps on Banning **Outward Bound** follows **Liliom.**" The production company was Warner Brothers, the stars Leslie Howard and Douglas Fairbanks, jr, the source a play by Sutton Vane, but otherwise nothing had changed. The reason for banning was at base the same: the serious picturization of life after death.

A group of travellers abroad a fog-bound ocean liner discover they are all dead and awaiting judgment by, Thompson the Examiner (Dudley Digges). Clearly something would have to be done about the British Board of Film Censors, but it would take time. Meanwhile, they would mellow a little. When **Outward Bound** was remade in 1944, it was allowed out with an 'A' Certificate. But perhaps the Censor never noticed. Warner Brothers had changed the title to **Between Two Worlds.**

THE CAT CREEPS

Christmas crept in with the cats: **The Cat and the Canary** calling itself **The Cat Creeps.** It was only three years since Paul Leni had directed one of the best Horror films in silent cinema, now Rupert Julian refurbished it with sound: dialogue by Gladys Lehman and William Hurlbut, screenplay by Helen Twelvetrees.

John Willard's old play of missing wills and mysterious beneficiaries, hidden passages and secret panels, thrilled again as the hideous shadow of the cat killer crept from the crypt, clutched, and crept back again.

Those who thought they had seen it all before came to scoff and stayed to scream. For Julian had not been the directors of the classic **Phantom of the Opera** for nought. He added a twist to the mystery: instead of the least suspected heir being the killer, the heavily suspected Dr Patterson (Jean Hersholt) was to blame after all.

When Miss Twelvetrees clapped eyes on the hairy claw concealed beneath the doctor's left glove, she closed the Horror films of the year with a classic cry of fright.

NEXT ISSUE: BELA LUGOSI

Post Mortem

The House of HAMMER G.P.O.

c/o HOUSE OF HAMMER, 135-141 WARDOUR STREET, LONDON W.1.

House of Hammer is an excellent magazine, and is comparable with—even superior to—the best of its American counterparts. The research involved on issue one must have been tremendous, and the results were utterly fascinating. That never before seen shot of Max Schreck from Nosfaratu without his makeup, although not Hammer, is a real scoop. I am pleased to see writers like Brosnan and Pattison contributing. "Effectively Speaking" and "Drinkers of Blood [illegible] Stealers of Souls" were interesting articles, but don't wander too far from your central theme, Hammer, which after all is what your magazine is all about.

The Christopher Lee article and filmography was another scoop, although I noticed a feature film, **The Virgin of Nuremberg**, and a TV film, **A Gift of Love**, both from the early-1960s, were missing.

Being a sculptor, who specialises in horror movie characters, I feel qualified in giving my highest praise to the artwork of the three picture strips, especially "Dracula"—but don't overdo it. I think one long strip per issue based on a Hammer film would suffice for all tastes, and I'm looking forward to your forthcoming **Curse of Frankenstein**. I'd like to round off by saying that House of Hammer has found a permanent place on my movie bookshelf.

Arthur Payn,
Hornchurch
ESSEX

The articles were fascinating, especially "Drinkers of Blood [illegible] Stealers of Souls". Extremely well written indeed. Incidentally, how did you get hold of that moody pic of Max Schreck? I'm very much into films, especially horror films, and I've never seen it before.

Chris Spenlow,
Shrewsbury
SHROPSHIRE

All part of the House (of Hammer) service, Chris. Hang around and you'll see some fabulously rare pix cropping up—in fact, you'll have seen a few already to illustrate the "Golden Age of Horror" feature provided by nostalgia-buff Denis Gifford.

Congratulations. I really enjoyed your premiere issue of House of Hammer. It really is very professional, and it makes such a nice change to read intelligent, well-written articles, and browse across superb artwork. Keep up the good work.

On the off-chance that you will be covering Peter Cushing's career in a future issue, I've enclosed a complete checklist of his work. I'm currently working on his biography, and my research leads me to believe that the enclosed list is perhaps the most comprehensive one to date.

Keep printing and I'll keep buying.

David Whitehead,
LONDON.

Thanks for the checklist, David. We are at the moment compiling material on Peter Cushing for a future issue and your submission will be a great help. Thanks for the nice words, too.

Your new magazine must be the first ever in Britain to deal with comic-strips in an adult way. Come to think of it, it must be the first magazine in the country to deal with comic-strip horror at all. I really hope it's successful. Only one criticism and that was the cover, which I didn't like. All that yellow detracted from the moody atmosphere. Pity, because inside was terrific. Paul Neary's strip adaptation of "Dracula" in particular was really good.

What other films will you be doing? More Drac films?

Annie Woodman,
Hampstead
LONDON

You bet your sweet [illegible], dearth, Annie! Next on the list is *Dracula: Prince of Darkness*, not to mention that moody non-Dracula vampire film *Twins of Evil*. Neary enthusiasts will be glad to know that Paul's in the middle of drawing his own adaptation of Hammer's SF epic *Moon Zero Two*. Incidentally, opinion on the cover of Ish One was divided about equally, 50-50 for and against. By now, though, you'll have seen three cracking new-look covers by Bloody Brian Lewis. Let's hear what you think of them, you're the boss!

"Almost like watching the film..."

The strip adaptation of Dracula was fantastic! Paul Neary [illegible] technique was superb—at times it was almost like watching the film itself—with all the split-frames, and moving close-ups.

Kr[illegible]' was okay, but I prefer the idea of "Van Helsing's Terror Tales". Presumably we get a different one each [illegible] different [illegible] last story theme etc. I could do with more than three pages, though.

R[illegible]rd W[illegible]ck,
BIRMINGHAM.

And you shall have more than three pages! This issue features "The Leopard Man" (a 5-pager written by Robert McAuley and drawn by John Bolton), and "Malvolio's Mirror" (a 4-pager written by Jack Adrian and drawn by Brian Lewis) will appear soon. Popular as it was, we've decided to lay off our our "Captain Kronos" strip for a while, so we can get in more pic-features like last month's stunning Frankenstein Gallery. Your comments?

MONSTERS FROM THE EAST

But we're not talking about Chairman Mao or the Red Peril! *Blood* is where it's at — and it's flowing out of studios in Hong Kong, Taiwan and Japan. The horror film is alive and well and thriving in the Orient.

Mainland China, of course, has no fantasy films. They're still too busy filming heroic tractor drivers and reliving the 1949 revolution to indulge in such unimportant things as scaring people. But a fair number of ghost and horror films are coming out of Hong Kong and Taiwan, whose studios are so closely connected that it's convenient to treat them as one industry.

So far, all we've seen on the cinema circuits from Hong Kong have been kung fu movies and no big distributor has seen fit to take on a Chinese [illegible] turn up in Chinese cinema clubs, and they're well worth catching if you get the chance — if only to get some idea of the strange way in which another culture treats the supernatural.

Kung fu movies have given Hong Kong a reputation for making quick, cheap exploitation films, but some of the horror offerings are quite serious — in intent, at least, even if they do occasionally lack the polish we've come to associate with western companies like Hammer. And Hammer probably have

quite a lot to do with the current revival in Chinese horror films. Although one or two fantasy epics were made in previous years, the whole thing took off with the arrival in Hong Kong of **The Legend of the Seven Golden Vampires**, and also **The Exorcist**, which did as well there as anywhere else. Since those two hit town, Chinese production has gone into high gear.

Ghosts and dragons

One of the best was First Films' **Ghost of the Mirror**, starring Lin Ching Hsia and Shih Chun. A beautifully photographed tale of ghostly love directed by Sung Tsuen Shou with great restraint, it owed little or nothing to its western counterparts.

Set well back in the mists of time as are most Chinese fantasy films, the story concerns a young scholar who rents an old and decaying house well away from town. In this comparative privacy, he intends, for the good of his soul, to make a hundred copies of a Buddhist scripture. But the courtyard contains a haunted well which so influences anyone looking into it that they fall in and drown, their bodies never being recovered.

The scholar manages to resist this enchantment, and the ghost, a beautiful young girl, appears to him and begs him to free her. According to Chinese legend, dragons frequently inhabit wells, and in this case the dragon is using the ghost to lure victims down the well. But for one brief period in the year the dragon leaves the well.

That time arrives, and the scholar lowers himself into the well, which is now dry. There he finds a bronze mirror, ancient and encrusted, which contains the girl's soul. He brings it to the surface and cleans it up.

The Chinese conception of a ghost is strangely different from ours. Apart from residing in the mirror, the ghost is also capable of taking on solid form and even appearing in daylight. Even love between man and ghost is possible, and the film slowly and with great skill reveals that that is exactly what happens.

But the dragon's return still presents a problem. The only way to fend it off is to line every surface inside the building with pages of the Buddhist scripture. However, love has slowed the scholar's hand, and when the fateful night arrives there is insufficient text. The furious dragon attacks, finally breaking through the gap in their defences. The ghost withdraws to her mirror, but there is only one way to save her lover. A bolt of supernatural energy shoots out of the mirror, driving off the dragon, but then the mirror crumbles. The ghost has sacrificed herself to save him.

The final sequence, using models and a giant dragon's head, a combination similar in style to the original King Kong special effects, is very well done, especially by Chinese standards, made more effective by the extreme restraint earlier in the film. That restraint, though, might make the film seem a little slow by western standards. Nonetheless, a classic of its kind.

Better still, and by far the most successful Chinese horror film financially, was **Blood Reincarnation**, made by Fong Ming Co. and directed by Ting Shan Hsi, who has made everything from kung fu to comedy, with varying degrees of success. With this film, starring long time Chinese movie idol Yang Chun, he really got it right though.

The film contains three stories. The first:

The treasure-concerned young man who, with his [illegible] young wife, is engaged in the venerable career of grave-robbing. Opening up a burial mound they find a large [illegible]. The father, overcome with greed, grabs the jar and makes off with it, whereupon her son pursues her and murders he[illegible] with his spade. But the jar contains nothing but old bones.

Obscene horror

Time passes a[illegible] wife is about to [illegible] a child. As she lays there in labour, the husband keeps seeing his mother's face, hideously distorted, appearing on her head. When the baby is finally born, it turns out to be a total horror with the head of its grandmother and the body [illegible] its teeth into the husband's neck, the circle of murder and vengeance is complete.

The second tale: The Adultress, provides a little light relief. A merchant's wife and her lover murder the old merchant, box him up and hurl him into the sea. Later, the ghost returns, and after a fair bit of trickery [illegible] pumps [illegible] even the young man's personal waterworks, succeeds in drowning both his murderers. The whole story is handled with a [illegible] light touch, preparing the way for the main attraction, which takes up well over half the film.

This last story is called [illegible] Sc[illegible] the name of the doctor pl[illegible] by Yang [illegible]

is called [illegible] murdered by [illegible] the bla[illegible] exe[illegible] tioner who wh[illegible] good the doctor cra[illegible] te[illegible]hes h[illegible] known a[illegible] blood reincarnation by which he can obtain a brief extension of life

Rotting flesh

The day [illegible] execution arrives the magica[illegible] preparati[illegible] re made the sp[illegible] rected and Lo s head parts compl[illegible] with his body at one swift stroke of the executioner s sword Moments later [illegible] ap[illegible] bi[illegible] t his own village a[illegible] rf[illegible]ding the rather [illegible]arge scar in his neck! However despite his almost instantaneous transfer over severa miles Lo has turned up in [illegible] flesh [illegible]h[illegible]r than as [illegible] spirit

Alas, flesh is all too mortal and in Lo s case it already [illegible]d h[illegible]ugh h[illegible] self keeps [illegible]m[illegible]ving His wife [illegible]otices him avoiding sunlight and then that he seems unnaturally cold Pretending to be ill Lo shuts himself up desperately w[illegible]rking t[illegible] put all his acquired m[illegible] skills into a [illegible]sk for his son Days pass without Lo s family seeing him at a l which is probably just as well as he s getting somew[illegible] f[illegible] und the edges!

The situation [illegible] further complicated by the approach of a group of bandits who arrive in town just as Lo arrives [illegible] the end of the road In a fin[illegible] from [illegible] with the bandit leader who has actually come to save Lo from the warlord s minions who'd heard of his survival L[illegible] crumbl[illegible] into [illegible]ew [illegible] blood and chunks of r[illegible]ng fle[illegible] before the horrified eyes of his family [illegible]

Again the direction and photography carry the whole film off well b[illegible] other Chinese film have te[illegible]ded to be more run-of-the-mill especially when they start dealing in vampires

In spite of **The Legend of the Seven Golden Vampires**, Chinese legend has no real equiva[illegible]lent to the blood drinking undead vampire of the West, which means that the vampire[illegible] their films [illegible] rather in un[illegible]dition Directors tend to fall back on the vengeful ghost, again solid enough when need be [illegible] which [illegible] ll s wh[illegible]ng a numb[illegible]

[illegible] as a Japanese [illegible] from [illegible]

ders! But as these murders are hardly ever committed by biting or followed by blood drinkin[illegible] the addition of [illegible] fangs [illegible] the heroine (the ghost is always female) are rather superfluous

Very typical of th style of film is Fortune s **The Vengeful Vampire**, st[illegible]rring one time comedy actor Yueh Yung A rich girl is raped and robbed by three thugs after which she hangs herself Having been buried [illegible] re ceiv[illegible] further attention fr m an [illegible] lustful g[illegible]ve-robber This naturally is enough to make anyone rise up in protest which she does [illegible] and claws [illegible] bloody h[illegible]e in hi[illegible] After th[illegible] she takes up a career of murder, growing stronger from each death she causes

Running into the hero, she finds she [illegible]nnot overc[illegible] his inn[illegible]te goodnes[illegible] so n the form of [illegible]n rmal fleshy girl, imposes herself on him and eventually marries him hoping to wear down [illegible] resist[illegible] [illegible] out to [illegible] e herself [illegible] p sts

An ancient Bude[illegible] priest with a foot-long beard and eyebrows to match sees what is going on and gives the hero a sacred needle to drive int[illegible] s w[illegible] h[illegible] Finally nerving himself [illegible] the task the hero manages to carry it through and his wife is revealed as a half rotted corpse [illegible] who still manages to inflict consider[illegible] b[illegible] d[illegible] m[illegible] ge on both the hero a d his [illegible]use before [illegible]ading away in the dawn sun

Murderous female

Here, we're back t[illegible] the quicky genre' movie and many other films have very similar plots Ghosts alway[illegible] glide rather than walk m[illegible] s f[illegible]ten[illegible] are always indicated by throwing a blue or green light on the ghost s face darkness prevails, and many of th[illegible] effects are brought about

Left and abo[illegible] p[illegible] The Hundred Mo[illegible]ers

almost [illegible] by screeching incidental music.

The appealingly named Phoenix [illegible] Film Co produced **All in Dim Cold Night**, again starring Yueh Yang and following the same sort of pattern of ma[illegible] [illegible] ghost. The same company followed this up with another in which the title was almost the same and completely irrelevant to the film itself: **The Blue Lamp in Winter Night**.

But on the subject of misleading titles the prize must surely go to Chui Hu Co's **The Chinese Whinsy**, which was anything but whimsical! Another tale of a murderous female ghost this [illegible] and hanging from a well. And if all this is starting to sound vaguely familiar, it shouldn't surprise you: repetition seems to be the [illegible] of Chinese movies! Still, as ghosts seem to have dropped out of western film-making long ago, except in comedy films, you might be well advised to see a Chinese film if you get the chance [illegible] if only to remind yourself what ghosts are really like.

Samurai fantasy

If [illegible] was [illegible] making in Chinese movies [illegible] Japan they are kept much further apart. The monster pictures are very well known: **Godzilla** and its [illegible] follow-ups and variations [illegible] kept it on at the box office all over the world, while leaving much to be desired in the way of story lines and, sometimes, special effects.

Japanese fantasy films of quality are another matter altogether, though usually

(Top) The murderous ghost from **The Chinese Whinsy**. [illegible] *Japanese classic* **Kwaidan** *(1964)*

[illegible] they explore legendary themes and [illegible] with the same [illegible] as the historical samurai [illegible] which [illegible] Japanese artists find so fraught. Indeed, several directors make both series [illegible] with equal skill.

Gory ghost-cat

Strangely, one of the greatest of the Japanese fantasy films was also a collection of short stories. **Kwaidan**, directed by Masaki Kobayashi. Running 2¾ hours, it retells four old legends collected by writer Lafcadio Hearn, although in the English version one of the stories is usually omitted.

The first story, 'The Black Hair', tells of a young samurai who divorces his wife and marries again. But his new wife proves such a bitch that eventually he decides to return to his old home, where he finds his first wife still waiting for him. But after spending the night with her, he discovers himself in bed with a skeleton, and the house a ruin.

'In a Cup of Tea' is a curious story in that intentionally it has no ending. A samurai sees a taunting face reflected in his cup of tea. Later, while he is on guard duty, the [illegible]

(Above) Blind minstrel Hoichi the Earless from **Kwaidan**, *and (below) the cat-woman demon from* **Kuroneko**

attacks him only to have the tree disappear. Later, three samurai appear to avenge the attack on their master but they too vanish when attacked. And there the story ends leaving the audience to 'write' the rest in their own mind.

"Woman of the Snows" is the story that is usually omitted or shown separately here. In deepest winter, two woodcutters meet a strange woman, who kills one of them with her icy breath. The other is spared, on condition that he tells no one what happened. Later the woodcutter meets and marries a beautiful woman. Several years later when they have raised a family he tells her what happened only to find she is the same woman in a different form. For the sake of their children, she spares him again but vanishes from his life forever.

The story for which the film has become best known is "Hoichi the Earless". In the 12th century, the Heike clan were slaughtered in the great sea battle of Dan-no-Ura. Many years later, a blind minstrel, Hoichi, specialises in retelling their story, in the same area where they were killed. He finds a receptive and refined audience, but being blind, does not realise he is actually sitting among the Heike tombs, playing to their ghosts. Some Buddhist priests find him, and decide to save him from the danger he is in by painting scriptures all over his body, which will render him invisible to the ghosts. But they forget his ears. When a ghost soldier arrives to collect Hoichi, he sees only a pair of ears and, to show he has carried out his mission faithfully, takes them with him tearing them off Hoichi's head!

Made in colour which was rare for a Japanese 'artistic' film, especially at that time (1964), the film was carried off by Kobayashi's masterly direction, and highly impressionistic use of set design and effects. Realism as such, gave way to style, which was much more evocative of the supernatural a lesson which many fantasy film makers could learn from all round the world.

Japan has no tradition of werewolves, but it does have a similar monster in the ghost cat. In **Kuroneko**, directed by Kaneto Shindo and also based on an old legend, a woman slain by marauding samurai returns to wreak vengeance on all swordsmen good or bad. Luring her victims to a ghostly mansion, she then becomes half-cat, half-human, and claws the drunken samurai to death. At last, a hero arrives on the scene who tears off her arm, but after a fight she reclaims it and escapes, crashing upwards through the roof. The demon is still free.

But for sheer variety the prize must go to **The Hundred Monsters**, directed by Yasuda Kimiyoshi. The villain of the piece tears down a shrine to erect a brothel, and on the opening night calls in a storyteller to read from a book called *The Hundred Monsters Collection* to entertain his guests. But he neglects the exorcism ceremony which usually concludes such entertainments. After that, his plush new establishment is haunted by the hundred monsters, singly and in groups ghosts, demons, shaggy beasts and snake-necked women and even a one-legged one-eyed demon that looks suspiciously like a folded umbrella!

Some Japanese fantasy films have had a limited release over here, but many, many more have never seen the light of day, like the Chinese pictures. A lot of them wouldn't approach the same standard as English and American films—but even so, we're missing out on an interestingly different variety of fantasy. Perhaps it's about time an enterprising distributor came to our rescue. ●

Masked demons and blood-maddened samurai from (top) **Onibaba**, *and (above and below)* **Beach of the War Gods**.

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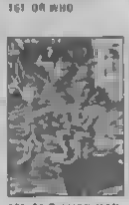
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LEGEND OF THE 7 GOLDEN VAMPIRES

PART II

THEN THE ASSAILANTS FLEE — ALL THAT ARE STILL ALIVE...

I WOULDN'T HAVE BELIEVED IT IF I HADN'T SEEN IT, CHING! ARE WE SAFE NOW?

SAFE FROM THEM, YES. BUT THERE IS STILL — PING KUEI! AND MY HUMBLE SKILLS MAY NOT BE ENOUGH TO PROTECT YOU THERE...

LIKE A BEAUTIFUL CHINA DOLL ONE MOMENT — AND A SNARLING TIGRESS THE NEXT...

Oo..

BUT THEN THE PERILS OF THE EXPEDITION ARE ALMOST FORGOTTEN AS THE EXPEDITION ROLLS ON THROUGH THE WILD SIZE... AN COUNTRYSIDE...

DAYS PASS AS THE CARTS JUMP AND GRIND ALONG PITTED DIRT ROADS...

COULDN'T WE STOP SOON, CHING? IT FEELS LIKE EVERY BONE IN MY BODY'S BEEN SHAKEN OUT OF ITS SOCKET...

SOON... BUT WHILE DAYLIGHT REMAINS, WE MUST PRESS ON! THE SEVENTH DAY OF THE SEVENTH MOON APPROACHES...

NIGHTFALL BRINGS A FEW HOURS OF PEACE AND REST — AND TIME TO THINK OF OTHER THINGS...

LOOK AT THEM! LOVE BLOOMS IN THE STRANGEST PLACES!

YES, VANESSA ... IT DOES!

LATER...

I'LL BET THAT THUNDER ROLLING OVER THE HILLS IT COULD BE A ROUGH NIGHT

IT'S STRANGE — I FEEL... ALMOST AS IF THEY KNOW WE'RE COMING...

ALMOST? THEY KNOW, ALL RIGHT — AND THEY'LL BE PREPARING FOR US...

AS CHING SAYS NO MORE, LEAVING THE OTHERS TO THEIR REST, FOR THE FOLLOWING MORNING, THEY MUST LEAVE THE CARTS AND WALK...

WHEN WE GET TO PING KUEI, PROFESSOR HOW WILL WE FIGHT THEM? HOW DO YOU KILL A DEAD THING?

A STAKE THROUGH THE HEART... THE TOUCH OF A HOLY RELIC — FIRE — THEY'RE THE USUAL WAYS BUT HERE IN CHINA — I... JUST DON'T KNOW.

THE MOUNTAINS ARE STEEP... AND FEAR.
I HAVEN'T SEEN AN ANIMAL FOR MILES ... NOT EVEN A GRASSHOPPER! IT'S UNCANNY..
IT HAS ALWAYS BEEN LIKE THIS! EVEN THE BEASTS KNOW THE EVIL AND FLEE IT ..
AT THE END OF A HARD DAY'S CLIMBING...
TOMORROW WE WILL BE IN PING KUEI. THIS CAVE WILL PROVIDE SHELTER FOR THE NIGHT— AND IT CAN BE DEFENDED...
DEFENDED? DO YOU THINK THEY'LL TRY SOMETHING HERE?
WITH THIS MEDALLION, THEY COULD REVIVE THEIR SEVENTH COMRADE! THEY'D DO ANYTHING TO GET IT BACK...
THEN WE MUST BE CONSTANTLY ON THE ALERT...
HSI TA WILL WATCH. NEITHER MAN NOR BEAST WILL GET PAST HIM..
HSI TA IS NOT TO BE BLAMED FOR WHAT DO SUP PAST HIM IN THE DARKNESS ARE NOT MEN, NOR BEASTS...
BUT VAMPIRES!
WHAT IN THE NAME OF ...!
IT'S THEM! THEY'RE HERE!
THEN BEFORE THEIR EYES, A HIDEOUS TRANSFORMATION— AND VAN HELSING SEES THE TRUE FORM OF HIS ENEMY FOR THE FIRST TIME...
THE TWIN SWORDSMEN HSI YUNG AND HSI SAN SPRANG TO MEET THE FIRST ATTACK
KA TANG!

STRIKE FOR THE HEART! THE HEART!
AYAAAH!
AND THEN ONE LESS FOE TO FIGHT...
AAAAARGH!
YIIIIIII!
AND THE UNDEAD LAST WITH
BUT IS THE MOST DEADLY OF ALL
AAAH! HS! CHING HELP!
AAAIIIIEEEEE!
THEN, AS THE LAST SCREAM TURNS TO SILENCE—IT IS OVER.

WE'VE BEATEN THEM! THEY CAN BE KILLED!
THERE IT IS — MY HOME VILLAGE — PING KUEI!
IT LOOKS ALMOST PEACEFUL... A PLACE TO REST! BUT WE HAVE MUCH TO DO BEFORE DARK...
AND ON THE MORNING OF THE FOLLOWING, FATEFUL DAY...
PING KUEI... A PLACE WHERE LIFE CLINGS BY A THREAD — BUT DEATH RULES!
YES, WE VE WON HERE — BUT AT PING KUEI THEY'LL BE ON THEIR OWN GROUND!
WE VE DONE ALL WE CAN THE FIRE PIT AND THE STAKES SHOULD PROTECT THE VILLAGERS IF ONLY THEY D HELP US...
AND, WHEN THE SUN SINKS
NO, PROFESSOR, THEIR COURAGE HAS BEEN DRAINED BY THE YEARS OF HORROR! IT'S UP TO US...!
AND THE SEVENTH NIGHT OF THE SEVENTH MOON ARRIVES...
BOOOOONG!
MINUTES LATER AS THUNDER CRASHES ALVE SOMELY, THEY COME... UNDEAD HORRORS SEEKING BLOOD!
CRA-AAASH!
BUT THIS TIME, THEIR TASK WILL NOT BE EASY...!
EVEN SO, THE ATTACKERS ARE MANY
PULL BACK, MAI KWEI — THEY RE TOO DANGEROUS!
UUUURAAAAGH!
AAAARGH!
TOO MANY — AND EVEN HEROES GIVE UP THEIR LIVES...
UUUUUUGH!
UUUGH!
SU CHI TAO ALSO GIVES HIS LIFE TO THE CAUSE...

BUT DOES NOT DIE ALONE
HA, HA, HA!
YUUUGH!
AND A HAPPY MAN JOURNEYS INTO THE UNKNOWN
BUT THEN
CHING! HELP! HE'S GOT... EEEEEEE!
VANESSA!
VANESSA!
AS CHING CAN THINK ONLY OF THE WOMAN HE HAS COME TO LOVE... NOTHING ELSE!
CHING! GET AWAY FROM HER! SHE'LL...
BUT THE WARNING IS TOO LATE WITHOUT HER, THERE IS NO REASON TO LIVE, AND SO...
TWO LOVERS DIE!
AAIIIEEEE!
BUT EVEN DEATH IS AN ACHIEVEMENT — FOR THEY HAVE GIVEN THE VILLAGERS BACK THEIR COURAGE.
THERE! QUICKLY! KILL IT!
AND COURAGE CAN WORK WONDERS...
NOW ONLY ONE VAMPIRE REMAINS — BUT HE HAS FOUND WHAT HE SOUGHT... A VICTIM!
AAAAAAARGH!
HELP! LEYLAND! HELP ME...!

BUT THE UNDEAD HORROR MOVES LIKE THE WIND...
LEYLAND COME BACK! YOU CAN'T HANDLE HIM ALONE!
FATHER! HE'S GOT MAI KWEI!
AND SO, MOMENTS LATER, BACK AT THE TEMPLE...
BUT THE VAMPIRE IS NOT TO GET HIS FEAST — AT LEAST, NOT WITHOUT A FIGHT...
NO, NO OOOOOO!
GET OFF HER, YOU FILTHY BRUTE!
HANG ON, LEYLAND! WE'RE COMING!
THEN...
QUICKLY GIVE ME YOUR SPEAR!
THUUGH!
VAN HELSING KNOWS HE HAS ONLY ONE CHANCE. HE MUST CHOOSE HIS TARGET WELL...AND HE DOES!
AAAAAAARGH!
THANK GOD!
THEN, AT LAST...
IT'S OVER! LET'S GET OUT OF HERE
YOU TAKE MAI KWEI OUT! THERE'S SOMETHING ELSE I HAVE TO SEE TO.
AND VAN HELSING'S INTUITION OF FURTHER DANGER PROVES CORRECT...
SO, VAN HELSING EVEN HERE YOU CONTINUE TO HAUNT ME
DRACULA! I'D KNOW THAT VOICE ANYWHERE! ARE YOU AFRAID TO SHOW YOUR TRUE FORM?

DRACULA IS TOO ARROGANT TO RESIST THE TAUNT..
AFRAID? NO VAN HELSING — I SHALL SHOW YOU...
TOO SANGUINE TO RESIST A FINAL JIBE ..
FOR A CONDEMNED MAN SHOULD BE ALLOWED ONE LAST REQUEST BEFORE HE DIES!
AND TOO FRENZIED TO NOTICE THE BROKEN SPEAR IN VAN HELSING'S HAND..
GRRAAAAR!
IT IS DRACULA'S ONLY MISTAKE — BUT IT IS ENOUGH ..
AAAARRRGGGH!
AND SO, FINALLY PEACE RETURNS TO THE HAUNTED VILLAGE OF PINE KUEI — A PEACE HARD AND BLOODILY WON ..
BUT WON NEVERTHELESS — FOR THE CURSE OF THE SEVEN GOLDEN VAMPIRES IS AN ALTERE...
AND THE ARCH-VAMPIRE LEAVES THE WORLD OF THE LIVING — A LAND TO WHICH HE NEVER BELONGED ASHES TO ASHES... DUST TO DUST
The End

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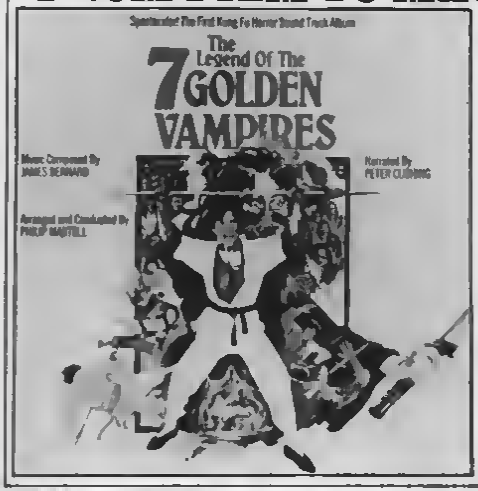

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